English Reprints.

GEORGE PUTTENHAM.

The Arte of English Poesie.

[June?] 1589.

CAREFULLY EDITED BY

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BIRMINGHAM:
1 MONTAGUE ROAD.
10 April 1869.
No. 15.

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THE ARTE OF ENGLISH POESIE .

1. The Printer's [Richard Field] dedication to Lord Burghley . . . . . .

THE FIRST BOOKE. OF POETS AND POESIE . .
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The Arte of English Poesie.

INTRODUCTION.

IT muſt ever be remembered that this Ladies' book was firſt publiſhed anonymouſly; that the printer was or feigned to be in ignorance of its Author; that ſimilarly Sir John Harington, in 1591, only refers to him as 'that vnknowne Godfather, that this laſt yeare ſaue on, viz. 1589, ſet forth a booke called the Arte of Engliſh Poeſie,' and again as that 'ſame *Ignoto*;' and laſtly, that the authorſhip of the work was never openly claimed by any of Elizabeth's contemporaries.

The treatiſe appears to have been written between June 1584, and November 1588 when it was firſt entered at Stationers' Hall. This is proved not only by the general tenour of contemporary alluſion, as by the following particulars, among other.

1. John Soowthern's '*Pandora. The Muſyque of the beautie of his miſtreſſe Diana*,' has on its title page the date 20. June 1584. Mr. J. P. Collier—in *Bibl. Cat.* ii. 367, ed. 1865—gives the reſult of his examination—while it was in the poſſeſſion of the late Mr. Heber—of the only perfect copy of this intrinſicly worthleſs work. He quotes paſſages to ſhow that Puttenham meant, though he does not name, Soowthern in his deſcription, at *p.* 259, of 'our minion' with his vice of Mingle-Mangle. That being the caſe; the preſent work was written after June 1584.

2. There is at *p.* 206 of ſome of the copies of the original edition, a remarkable ſubſtitution of one paſſage for another, reſpecting the Netherlanders. We have reprinted both paſſages at *pp.* 252-3. This ſubſtitution tells this tale. The work was compoſed at a time when the Netherlanders were in bad odour; when indeciſion marked the Queen's counſel, as to whether the long peace ſhould be broken and they ſhould be aſſiſted in the war againſt Spain. The firſt paſſage is, therefore, ſtrongly anti-Dutch. This would accord with the hiſtory of 1585.

But the work came to the preſs about March-April 1589. Meanwhile, the Armada had been defeated—the Dutch had proved themſelves worthy confederates, and had helped much in the victory. So a more friendly though ſomewhat patronizing paſſage is ſubſtituted for the former one—but not before ſome

to be a knowen of their skill. So as I know very many
le Gentlemen in the Court that haue written commendably
uppressed it agayne, or els suffred it to be publisht with-
ieir names to it: as if it were a discredit for a Gentleman
me learned, and to shew him selfe amorous of any good Art.*
d in her Maiesties time that now is are sprong vp an other
of Courtly makers Noble men and Gentlemen of her Ma-
; owne seruauntes, who haue written excellently well as it
l appeare if their doings could be found out and made pub-
with the rest.†

hich chiding, strangely coming from an anony-
s author,—containing as it does an important
nony, both as to an anterior literary fecundity, and
ie mass of contemporary literature which never
ied the printing-press—is always to be estimated, in
dering the earlier Elizabethan literature of Eng-

ich being the occasion, the Author tells us of the
ns he had in view in writing this, the largest piece
oetical Criticism in Elizabeth's reign.

rst and above all: he writes for the Queen's own
onal information and pleasure: whose portrait, in
ier glorious attire, adorns the original edition, and
mens of whose poesie will be found at *pp.* 243, 255.

u (Madame) my most Honored and Gracious: if I should
: to offer you this my deuise for a discipline and not a de-
‡

haue we remembred and set forth to your Maiestie very
y, all the commended formes of the auncient Poesie . . .
we haue purposely omitted all nice or scholastical curiosities
ieete for your Maiesties contemplation in this our vulgar
§

So that I write to the pleasure of a Lady and a most gratious
ne, and neither to Priestes nor to Prophetes or Philoso-
.‖

ext he wrote for the Court.

rust they will beare with me writing in the vulgar speach
eeking by my nouelties to satisfie not the schoole but the
t. ¶

urtiers for whose instruction this trauaile is taken. . . . The
rs owne purpose, which is to make of a rude rimer, a learned
. Courtly Poet.**

7. † *p.* 75. ‡ *p.* 21. § *p.* 72. ‖ *p.* 314. ¶ *p.* 172. ** *p.* 170

Becauſe our chiefe purpoſe herein is for the learning of Ladies and young Gentlewomen or idle Courtiers, deſirous to become skilful in their owne mother tongue, and for their priuate recreation to make now and then ditties of pleaſure. . . .*

Specially for your Ladies and pretie miſtreſſes in Court, for whoſe learning I write.†

Neuertheleſſe becauſe we are to teache Ladies and Gentlemen to know their ſchoole points and termes appertaining to the Art.‡

[Proportion in figure] alſo fitteſt for the pretie amourets in Court to entertaine their ſeruants and the time withall, their delicate wits requiring ſome commendable exercife to keepe them from idleneſſe.§

So as euery ſurpluſage or prepoſterous placing or vndue iteration or darke word, or doubtfull ſpeach are not ſo narrowly to be looked vpon in a large poeme, nor ſpecially in the pretie Poeſies and deuiſes of Ladies, and gentlewoman makers, whom we would not haue too preciſe Poets leaſt with their ſhrewd wits, when they were maried they might become a little too phantaſticall wiues.‖

Laſtly, he tells us.

¶ Our intent is to make this Art vulgar for all Engliſh mens vſe.¶

Thus, Queen, Court, Educated if it might not be the Learned as well, are thoſe for whoſe inſtruction and delight in *The Arte of Engliſh Poeſie* this work was undertaken.

What was then his purpoſe and plan? He gives us his own summary of it?

Now (moſt excellent Queene) hauing largely ſaid of Poets and Poeſie, and about what matters they be employed: then of all the commended fourmes of Poemes, thirdly of metricall proportions, ſuch as do appertaine to our vulgar arte: and laſt of all ſet forth the poeticall ornament conſiſting chiefly in the beautie and gallantneſſe of his language and ſtile, and ſo haue apparelled him to our ſeeming, in all his gorgious habilliments, and pulling him firſt from the carte to the ſchoole, and from thence to the Court, and preferred him to your Maieſties ſeruice, in that place of great honour and magnificence to geue enterteinment to Princes, Ladies of honour, Gentlewomen and Gentlemen, and by his many moodes of skill, to ſerue the many humors of men thither haunting and reſorting, ſome by way of ſolace, ſome of ſerious aduiſe, and in matters aſwell profitable as pleaſant and honeſt.**

Hitherto we have dealt with the intention of the book, its execution is too large a ſubject for conſideration here. A few points may be ſimply glanced at.

* *p.* 170. † *p.* 184. ‡ *p.* 180. § *p.* 104. ‖ *p.* 256. ¶ *p.* 40. ** *p.* 304.

The work is not exclusively confined to *English Poesie.* The First of the three bookes gives also the theory of the *origin* of the various forms of Poetry. The Second describes the ancient Classic Poetry; reports, and apparently introduces into our literature, the Tartarian and Persian forms of verse, afterwards so fashionable; and discusses the application of Greek and Latin metrical 'numerositie' to English poetry. The Third book explains the then theory of Punctuation; has a long chapter on *Language*; deals with the figures of Rhetoric as well as those of Poetry proper: and has some forty pages on a seemingly foreign subject, *Decorum*; by which we are to understand not only Courtly manners, but also apt and felicitous expression of thought, and appropriateness of dress and conduct to our condition in life.

That chapter *Of Language*, and the many criticisms on 'words' scattered through the book are most interesting. Our Author was the Archbishop Trench of his age. It is important in the history of the growth of our Tongue, to see him fixing English, as 'the vsuall speach of the Court, and the shires lying about London within sixty miles, and not much above;' defending the introduction by himself or others, into our language, of such words as *Impression*, *Scientific*, *Major-domo*, *Politician*, *Conduct*, *Idiom*, *Significative*;* to listen to his explanations of such words as *Pelf*, *Moppe* or of such proverbs as *Totnesse is turned French*, *Skarborow warning*, and the like. A man who could patiently transpose a single sentence five hundred times in search of an Anagram on his Sovereign's name; would easily delight in the refined subtilties of meaning which are enshrined in words.

A word of common occurrence in the book—*vulgar*, must oftentimes be stripped of its modern acceptation. Sometimes it is used as we use it now, for *low*, *common*: but often it refers to the then current theory of languages. People supposed that from the three ancient and dead languages, Hebrew, Greek, and Latin, all modern Continental languages were derived. They

* The words quoted in his self-criticism will be found in the opening apters of the first Book.

gave to thefe national living languages the common name of 'vulgar tongues.' So in many inftances herein, vulgar ftands for *native* or *national*: *e. g.* our *vulgar* art, may be read our *national* art, or fometimes fimply, *our vulgar* is equivalent to *our native tongue.*

It would be great injuftice to overpafs the clear ftyle of the book. Confidering the nature of the fubject, and that the Author was writing for Ladies; great fkill is fhown in the breaking up of the book into many chapters; and in his perfect affluence of example, illuftration, and anecdote to folace their 'minds with mirth after all thefe fcholaftical preceptes which can not but bring with them (fpecially to Courtiers) much tedioufneffe'; while a merry twinkling wit is conftantly peeping out, as in his debating 'I cannot well fay whether a man vfe to kiffe before hee take his leaue, or take his leaue before he kiffe, or that it be all one bufinefs.'

Another characteriftic is his difpaffionate judgement. His condemnation of his own productions is without a qualm; and his praife of others' poetry is equally unqualified: juft as either appear to him to neglect or conform to the principles of his *Arte.*

There yet remains a great queftion. Who was the Author?

A large number of tantalizing felf-allufions occur in the book. No lefs than twelve of the writer's previous works, not counting flighter pieces, are either referred to, defcribed, or quoted in it; and fome of them in a way, only confiftent with their antecedent circulation in MS. Of all thefe works, there has come down to us but a late and imperfect copy of one,—*Partheniades* and that copy, in accordance with the perfectly fuccefsful reticence, has not the author's name on it.

We learn from *The Arte of Englifh Poefie* that it was written by an Englifhman, born about 1532; that he was one of children in the Nurfery, and he calls his nurfe, 'the old gentlewoman'; that in due time he became a Scholar at Oxford; that in his younger days

he gave himſelf up to Poeſie; that at eighteen he 'made an Eglogue entitled *Elpine* to Edward VI; that yet in his youth he was brought up in Foreign Courts and knew them better than he did the Engliſh one; that he could ſay 'I my ſelfe hauing ſeene the Courts of Fraunce, Spaine, Italie, and that of the Empire, with many inferiour Courts;' that by early ſtudies, riper training, and foreign ſociety he was at home in Greek and Latin; well skilled in French, Italian, and Spaniſh; well read in hiſtory, eſpecially that of his own time; of great acquaintance with our national literature; and taking an eſpecial delight in Engliſh poeſy.

Further he was ſome time on the Continent between 1560-1570: and in 1579 preſented his *Partheniades* as a New Year's gift to Queen Elizabeth.

Finally, approaching ſixty years of age, he wrote the preſent work for his Sovereign's delight and inſtruction. Who is this high-born, high bred, highly cultivated, courtly Crichton?

Can he be George Puttenham, of whoſe exiſtence there is no doubt, but whoſe name is firſt poſſibly aſſociated in print with this work ſo late as 1614, in William Carew's paper *On the excellencie of the Engliſh tongue*, in the ſecond edition of Camden's *Remaines*. It is an aggravation, that gleaning as much as we do of our Author, we know ſo little otherwiſe of Puttenham's life: that we have no elements to combine with the above facts.

Our purpoſe is not to diſpoſſeſs Puttenham of the authorſhip, as to contraſt the abundant ſelf-alluſion in ıe work, with the weak external evidence in his fa-ɔur. It is to be hoped in the exhumation of old ɔcuments ſo conſtantly going on, all or at leaſt ſome ; our Author's works may be diſcovered: or if that ɜ too great a hope, that evidence, deciſive and final, ay turn up, as to whether among the good writers, ther in proſe or verſe, of our Country can be en-ılled the name of George Puttenham: whether it is him that we are indebted for this original and clever ɔok on Poetry, Rhetoric, and Good Manners.

PERSONAL RECOLLECTIONS, &c.

of the

AUTHOR

in the present work.

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* Probable or approximate dates.

The indications of time are so rarely given, that the order is often simply haphazard: and the whole collection is but tentative.

1509. Apr. 22. Henry VIII. succeeds to the throne.

[*1529. With reference to the story at *p.* 277, Professor J. S. Brewer, a great authority as to this period, writes to me: "The Ambassador referred to can be no other than Dr. Lee, afterwards Archbp. of York, the celebrated opponent of Erasmus. He was ambassador in Spain from 1525 until the Emperor left for Italy at the commencement of 1530. During the year 1529, he was called upon to remonstrate with the Emperor for the part he took in supporting Catherine, and practising with the Pope to prevent the king's divorce. It was apparently on one of these occasions that the circumstances mentioned in the anecdote occurred. It is clear from various indications in Lee's letter, that he was not an exact Spanish or French scholar. In general the interviews between Charles and the English ambassadors were carried on in French."]

*1532. Probable date of the Author's birth.

'My mother had an old woman in her nurserie, who in the winter nights would put vs forth many prety ridles. . . The good gentlewoman would tell vs that were children . . . .' *pp.* 198, 199.

'When I was a scholler at Oxford.' *p.* 219.

'It [Poesie] was but the studie of my yonger yeares in which vanitie raigned.' *p.* 314.

'I haue set you down two little ditties which our selues in our younger yeares played vpon the [figure of the] *Antistrophe.*

Vpon the mutable loue of a Lady.

Vpon the meritorious loue of Christ our Sauiour.' *pp.* 208, 209.

[JOHN EVERAERTS, also called SECUNDUS NICOLAIUS [b. 10 Nov. 1511, at the Hague; d. 8 Oct. 1536, at Tournay] was one of the great poets of the Renaissance. His works—all of them in Latin—were not published till after his death. His 19 poems, called 'Kisses,' *Basia*, were first published at Leyden in 1539. A collection of his works appeared at Utrecht in
1539-41. 1541, and again at Paris in 1582: in which among his book of poems, entituled *Sylvæ* are the *Epithalamium* referred to at *p.* 68; and 'The Palace of Money,' *Regia Pecuniæ*, the autographic copy of which is in Harl. MS. 4935, in the British Museum. Secundus wrote Elegies, Odes, Epigrams, &c.; and among other, 'A Monody on the death of Sir Thomas More.']

1547. Jan. 28. Edward VI. comes to the throne.

*1550. æt. 18. 'Also in our Eglogue intituled *Elpine*, which we made being but eighteene yeares old, to King *Edward* the sixt a Prince of great hope.' *p.* 180. [This fixes the author's birth between 1529-1535. Taking a mean date, he may be assumed to have been born within a year, either way, of 1532.]

'Specially in the Courtiers of forraine countreyes, where in my youth I was brought vp, and very well obserued their maner of life and conuersation, for of mine owne country I haue not made so great experience.' *p.* 308.

'I my selfe hauing seene the Courts of Fraunce, Spaine, Italie, and that of the Empire, with many inferior Courts.' *p.* 277.

'Being in Italy conuersant with a certain gentleman, who had long trauailed the Orientall parts of the world, and seene the Courts of the great Princes of China and Tartarie.' *p.* 104.

His foreign travels are referred to at *pp.* 216, 278, 279, 306.

1553. July 6. Mary succeeds to the crown.

1553. Oct. 5. (Thursday.) Parliament meets. By the first Motion and Nomination of Mr. Treasurer of the Queen's House, the Worshipful Mr. *John Pollard*, Esq. [who sat for *Oxfordshire* not *Yorkshire*. Willis's *Notitia Parl.* P. II. *iii.* 29, *Ed.* 1750] excellent in the Laws of this Realm, was elected speaker. *Commons Journals*, i. 27.

1553. Oct. 9. On *Monday* afternoon, Mr. Speaker made an excellent Oration before the Queen's Highness sitting in the Royal Seat in the Parliament Chamber; all the Nobles and Commons assembled. *Idem. See p.* 151.

1558. Nov. 17. Elizabeth begins to reign.

1559-1567. [?] *Margaret, Duchess of Parma, Regent of the Netherlands.* Our author 'is a beholder of the feast' given by the Regent at Brussels to Henry, Earl of Arundel, 'passing from England towards Italie by her Maiesties licence.' *p.* 278.

1560-1574. [?] *Charles IX. King of France.* 'In the time of *Charles* the ninth French king, I being at the Spaw waters, there lay a Marshall of *Fraunce* called *Monsieur de Sipier*' [who apparently dies there]. *p.* 285.

[?] 'Or else be locked into the Church by the Sexten as I my selfe was once serued reading an Epitaph in a certain cathedrall Church of England.' *p.* 71.

[?] *The Golden Knight* and the Knight called *Saint Sunday*; both living when our Author wrote. *p.* 291.

[?] 'Quoth the Iudge [apparently dead at the time of writing] what neede of such eloquent termes [as *violent persuasions*] in this place?' *p.* 153.

[At *pp.* 169-178 of Cott. MS. Vespasian E. VIII., written in a small hand, is a *copy* of 17 poems, which were printed by Mr. Haslewood in his edition of the present work in 1811. The first is headed—

The principall addresse in nature of a new years gifte, seeminge therebye the author intended not to have his name knowne.

These poems are the *Partheniades* of our author. The somewhat modern copy is apparently imperfect: as the 15th in its order is quoted as the 20th, and the 16th as the 18th. The following are also quoted—the 2d, 6th, 7th, 8th, and 12th. Three poems at least are therefore omitted, besides

some transposition of the order in the copy. In the last poem are these lines, which fix the date at 1 Jan. 1579:—

> 'But O, nowe twentye yeare agon,
> Forsakinge Greece for Albion,
> Where thow alone doost rule and raygne,
> Empresse and Queene of great brittrayne.']

1579. Jan. 1. Our author presented these *Partheniades* to the Queen.

1558-1579, or 1559-1564. Authorities differ as to Sir J. Throgmorton's tenure of the office of the Justice of the County Palatine of Chester. G. Ormerod, *Hist. of Chester*, i. 59, 1819, states it to be from 1558-1579. In *Chetham Misc.* ii. 30, 1856, it is stated to be only from 1559-1564. Probably the former is more correct. Our author wrote the Knight's Epitaph. *See p.* 189.

[?] 'I haue seene forraine Embassadours in the Queenes presence, laugh so dissolutely at some rare pastime or sport that hath been made there. . . .' *p.* 297.

[?] Serjeant Bendlowes saying on the Queen's progress in Huntingdonshire.' *p.* 266.

1579. Feb. 28. Sir Nicholas Bacon dies. *See p.* 152.

1580. Feb. 25. Henry, Earl of Arundel, dies. *See p.* 278.

1584. June 20. Date of John Soowthern's *Pandora*. *See p.* 3.

The author's other works anterior to the composition of this one:—

PROSE.

'And whereof it first proceeded and grew, . . . appeareth more at large in our bookes of *Ierotekni*.' *p.* 45.

'We our selues who compiled this treatise haue written for pleasure a litle brief *Romance* or historicall ditty in the English tong of the Isle of great *Britaine* in short and long meetres. . . . .' *p.* 57.

'Of all which matters, we haue more largely spoken in our bookes of the origina's and pedigree of the English tong.' *p.* 156.

'Our booke which we haue written *de Decoro*.' *p.* 283.

POETRY.

'An hympne written by vs to the Queenes Maiestie entitled (*Minerua*)' . . . Quoted at *p.* 244.

'Our Comedie entitutled *Ginecocratia*.' Described, *p.* 146.

'Our Enterlude entitutled *Lustie London*.' Quoted. *pp.* 183, 208.

'Our Enterlude called *The W[o]er*.' Quoted, *pp.* 212, 233.

'In a worke of ours entitutled *Philo Calia*, where we entreat of the loues betwene prince *Philo* and Lady *Calia*. *p.* 256. Quoted at *p.* 110.

'Our *Triumphals* written in honour of her Maiesties long peace.' *p.* 61.

The following entry appears in the Register of the Stationers' Company:—

1588. Nov. 9. ix. of No. Tho. Orwyn. Allowed unto him to prynte etc. *The Arte of Englishe Poesie in Three Bookes, the first of Poets and Poesye, the second of Proportion, and the third of Ornamente.* *vjd.*

[This important work appeared in 1859, "Printed by Richard Field, dwelling in the Black-Friars, neere Ludgate," where he was then carrying on the business, to which he had succeeded from marrying Vautrollier's daughter. The authorship of the volume is doubtful, no name appearing in any part of the more than 250 quarto pages, although the writer over and over again mentions and quotes his own poems, and treats of the compositions of nearly all the writers of the day.—*J. P. Collier in 'Notes and Queries,' 2d S.*, xii. 143.]

A second entry occurs in the Stationers' Co.'s Registers:

1589. Feb. 3. Rich. Feild. *Thart of English Poesie*, beinge before entred for Tho. Orwin's copie. and is ꝑ his consent now put over to Rich. Field. *ibid.*

[See for the entry to Orwin, (above): the imprint of the edition, 4to, 1589, is "At London, printed by Richard Field, dwelling in the Black-Friars, neere Ludgate;" and Orwin does not appear to have had any interest in the work. Field, as already stated, was from Stratford-on-Avon, and was the typographer, employed by Shakespeare for his *Venus and Adonis*, 1593, and *Lucrece*, 1594; and by Spenser for the edit. of *The Faerie Queen*, in 1596. *J. P. Collier. Idem* p. 243.]

May 28. Date of the printer's dedication of the book to Lord Burghley, *see p.* 18.

*June. The book published.

1 Sir JOHN HARINGTON, in his Preface to *Orlando Furioso*, in English Heriocal verses. London. fol. 1591: thus refers to our Author; and controverts his opinion as to translators being no Poets.

Neither do I suppose it to be greatly behoofull for this purpose, to trouble you with the curious definitions of a Poet and Poesie, and with the subtill distinctions of their sundrie kinds; nor to dispute how high and supernatural the name of a maker is, so christened in English by that vnknowne Godfather, that this last yeare saue one, viz. 1589. set forth a booke called the Arte of English Poetrie: and least of all do I purpose to bestow any long time to argue, whether *Plato*, *Zenophon*, and *Erasmus*, writing fictions and Dialogues in prose, may iustly be called Poets, or whether *Lucan* writing a story in verse be an historiographer, or whether Mayster *Faire* translating *Virgil*, Mayster *Golding* translating *Ouids* metamorphosis, and my selfe in this worke that you see, be any more then versifiers, as the same *Ignoto* termeth all translators: for as for all, or the most part of such questions, I will refer you to Sir *Philip Sidneys* Apologie [*in MS. but not printed when Harington thus quotes it. It was first published in* 1595], who doth handle them right learnedly, or to the forenamed treatise where they are discoursed more largely, and where, as it were a whole receit of Poetrie is prescribed, with so manie new figures, as would put me in great hope in this age to come, would breed manie excellent Poets; saue for one obseruation that I gather out of the verie same book. For though the poore gentleman laboreth greatly to proue, or rather to make Poetrie an art, and reciteth as you may see in the plural number, some pluralities of patterns, and parcels of his owne Poetrie, with diuers pieces of Partheniads and hymnes in praise of the most praisworthy; yet whatsoeuer he would proue by all these, sure in my poore opinion he doth proue nothing more plainly, then that which M. *Sidney* and all the learneder sort that haue written of it, do pronounce, namely that it is a gift and not an art, I say he proueth it, because making himselfe and so manie others so cunning in the art, yet he sheweth himselfe so slender a gift in it: deseruing to be commended as *Martiall* praiseth one that he compares to *Tully*.

Carmina quod scribis et Apolline nullo
Laudari debes, hoc Ciceronis habes.

2 Mr. Haslewood [*Cens. Lit.* ii. 40. Ed. 1809] was of opinion, that FRANCIS MERES, M.A., derived from the present work (and especially Bk. I. Chap. 31) the greater portion of his *Comparative discourse of our English Poets, with the Greeke, Latine and Italian Poets*, at *pp.* 279–287 of his '*Palladis Tamia*, Wits Treasury,' 1598: and that W. VAUGHAN, M.A., in *The Golden Grove*, 2d Ed. 1608; in Chap. 44, Book III. *Of Poetry, and the excellencie thereof*: and HENRY PEACHAM, M.A., in *The Compleat Gentleman*, 1622; in Chap. 10 *Of Poetrie*, pp. 78-96; also borrowed unacknowledged information from the present work.

EVIDENCE in favour of

GEORGE PUTTENHAM

being the Author of this book.

*1532. Approximate date of birth of the Author.

[*1534 or *1535. Sir T. Elyot, in his dedication of *The Education or bringinge up of children*, printed in 1535 'to his only entirely beloued syster Margaret Puttenham,' writes, 'I therefore in tymes vacant from besynes and other more serious study, as it were for my solace and recreation, have translated for you this lytell treatise entitled the Education of chyldren, and made by Plutarch the excellent philosopher and mayster of Traiane, moost vertuous and noble of all Emperours. . . . And it shall only suffice me, if I by this littel labour I may cause you myn entirely beloued syster to folowe the intente of Plutarche, in bryngeinge and inducynge my litell neuewes into the trayne and rule of vertue, whereby they shall fynallye attayne to honour god so disposynge to the inestimable comforte of theyr naturall parents, and other theyr loeynge friendes: and moste specially to the high pleasure of god, commodityre and profite of theyr countray. Thus hartily fare ye weil, and kepe with you this token of my tender loue to you, which with the vertue and towardnes of your children shall be continually augmented. From London the. xxvii. day of Novembre' [?1534 or 1535.]

Can George and Richard Puttenham be these 'neuewes' of Sir T. Elyot, for whom he wrote this book: and the children of Sir Thomas' 'only' entirely beloued syster Margaret, married to —— Puttenham?]

The following entry occurs in the Register of the Stationer's Company:

1588, Nov. 9. ix. of No. Tho. Orwyn. Allowed unto him to prynte etc. *The Arte of Englisie Poesie in Three Bookes, the first of Poets and Poesye, the second of Proportion, and the third of Ornamente.* *vjd.*

[The most plausible claim [to the authorship] is that of George Puttenham, who had a brother one of the Queen's Yeomen of the Guard, named Richard Puttenham, who was buried at St. Clement Danes, on 2d July 1601. There is extant, under the date of 8 Feb. 1584-5, an order from the Lords of the Queen's Council in the following form, which we give because it has hitherto been passed over, and because it refers to a man of so much literary distinction:—

"The Order of the Lords.—Whereas George Puttenham, gent., hath been a long sutor to her Maties and us to be recompensed to the value of one thousand pounds, as well in respect that he did incurre so much loss in obeying her Maties commaundement, as for other causes conteyned in a scedule and order wherunto wee have sett to our hands. Now, at his humble sute and request we (having considered the equitie of the cause, and being desirouse to doe the said suppliant good aid and furtherance in his said sute in respect of his obedience) have ordered and so require that Mr. Secretarie in our name (and for the causes above said doe prefer to her Maties the humble sute of the said suppliant with this recomendation from us; and that her Maties may be pleased to rest satisfied with our opinion in the equitie of the cause.

'Tho. Brumley, canc., Robert Leycester,
H. Hunsden, William Burley, C. Howard,
James Croftes.'

By a long explanatory paper annexed, it appears that the dispute was between George Puttenham and his brother Richard. From the Book of Decrees of the Court of Requests, we learn that in 28 Eliz., Richard Puttenham was in most distressed circumstances, having been four years in prison, and having had to maintain 'a proud stubborn woman, his wife, in unbridled liberty:' he was thus worth no more than 'the simple garment on his back.' These particulars are as new as they are curious, and are derived from the original documents.—*Mr. J. P. Collier, in Notes and Queries, 2nd S.* xii. 143.]

[Mr. Haslewood in *Ancient Critical Essays*, i. 1 Ed. 1809, gives the following information :—"In the prerogative court of Canterbury there is a nuncupative will dated the first of September, 1590, of *George Putenham*, of London, Esquire, and probably our author, whereby, "First and principallie he bequathed his soull vnto Almighte God, and his bodie to be buried in christian buriall. Item, he gaue and bequeathed vnto Marye Symes, wydowe, his servant, as well for the good service she did him as alsoe for the money which she had laid forth for him, all and singular, his goods, chattels, leases, plate, redie money, lynnen, wollen, brasse, peuter, stuff of houshold, bills, bonds, obligations, and all other his goodes and debts whatsoeuer, due or owinge vnto him. Alsoe his goods moueable or vnmoueable, of what kind nature qualitie or condicion, and in whose hands custodye or possession theye then were in, or remained, as well within his dwellinge howse as in anie other place or places within the realme of England. In the presence of Sebastian Archibould, scrivener: James Clerke, William Johnson, and diuers others." The probate act describes the defunct of Saint Bridgett's, in Fleet Street, London, Esq. There was also a *Richard Puttenham*, Esquire, whose will accords with the above as a scrivener's form, dated 16 Oct. 1597, he being "prisoner in her Majesty's Bench:" bequeaths all his property to his "verily reported and reputed daughter Katherine Puttenham." Considering the tenor of both Wills, the want of descendants of the name of Puttenham is no longer extraordinary."]

[Harl. MS. 831 is a clearly written *copy*, apparently of the *seventeenth* century, entitled—

An apologie, or true defens of her Maiesties honorable and good renowne against all such who haue sought or shall seek to blemish the same, with any iniustice, crueltie, or other unprincely behaviour in any partes of her Maiesties proceedings against the late Scotish Queene, Be it for her first surprince, imprisonment, process attayneder or death.

By very firme reasons, authorities and examples, proveing that her Maiestie hath done nothing in the said action against the rules of honor or armes or otherwise, not warrantable by the law of God and of man.

Written by George Puttenham to the seruice of her Maiestie and for large satisfaction of all such persons both princely and private, who by ignorance of the case, or partiallitie of mind shall happen to be irresolute and not well satisfyed in the said cause.]

1. WILLIAM CAMDEN, in his *Remaines of a Greater Worke, concerning Britaine, &c.*, London, 1605, thus commences the section of *Poems*:—

'Of the dignity of Poetry much hath beene said by the worthy Sir *Philipp Sidney*, and by the gentleman which proued that Poets were the first *Politicians*, the first *Philosophers*, the first Historiographers.' Apparently Camden did not know who that gentleman was.

2. EDMUND BOLTON left behind him a MS. entitled *Hypercritica, a Rule of Judgement for writing or reading our history's*, in four addresses: the last of which is entitled *Prime Gardens for gathering English: according to the true gage or standard of the Tongue, about 15 or 16 years ago.* This address—though not published till 1722 by A. Hall—was undoubtedly written in the reign of James I., probably about 1620, not 1610, as A. à Wood thought. The year 1605 should probably be associated with the following remark:—

'Q. Elizabeth's verses, those which I have seen and read, some exstant in the elegant, witty and artificial Book of the *Art of* English *Poetry*, (the Work as the Fame is) of one of her Gentlemen Pensioners, *Puttenham*, are Princely, as her prose.'—*Sect iv., p.* 236, ed. 1722.

This is the earliest trace at present of Puttenham's name being associated with *The Arte of English Poesie*.

3. In 1614, the second edition of Camden's '*Remaines*, Reviewed, corrected and increased,' appeared. It contained a paper of ten pages on *The Excellencie of the English tongue, by R*[ichard] *C*[arew] *of* [St.] *Anthony, Esquire, to W*[illiam] *C*[amden].

CAREW, at *p.* 42, says, 'And in a word, to close vp these proofs of our copiousnesse, looke into our Imitations of all sorts of verses affoorded by any other language, and you shall finde that Sir *Philip Sydney*, Master *Putten-*

Lam, Maister *Stainhurst* and diuers more haue made vse how farre wee are within compasse of a fare imagined possibilitie in that behalfe'—an allusion to Puttenham more as a versifier than a poetical critic.

This is all the evidence, by any contemporary of either Elizabeth or James.

A. à Wood, following Bolton, gives the following very short account of Puttenham:—A worthy gentleman, his [Dyer's] contemporary, called ——— Puttenham, one of the gentlemen pensioners to qu. Elizabeth, who, according to fame, was author of *The Art of English Poesie*, accounted in its time an elegant, witty, and artificial book; in which are some of the verses, made by qu. Elizabeth, extant; but whether this Puttenham was bred in Oxon I cannot yet tell. *Ath. Oxon.* i. 742. Ed. 1813.

BIBLIOGRAPHY.

The Arte of English Poesie.

(a) Issues in the Author's lifetime.

I. *As a separate publication.*

1 1589. London. 1 vol. 4to. *Editio princeps*: see title on opposite page. This edition has become very scarce. Messrs. Willis and Sotheran, in *Bibliotheca Curiosa*, 1867, offered a copy at £5, 5s. Mr. Joseph Lilly, in his *Bibliotheca Anglo-Curiosa*, is now offering a copy at £4, 14s. 6d. He states that copies of this edition sold at Col. Stanley's sale for £21, at Hibbert's for £13, 13s., and at the Roxburghe sale for £16, 5s. 6d.

Three copies of the original edition have been used in preparing the present reprint—Ben Jonson's copy in the Grenville Collection, and another also in the British Museum, (Press-mark 1077. f.): together with a third kindly lent me by J. P. Collier, Esq., F.S.A.

This last copy formerly belonged to Dr. Farmer. Inside its cover, are noted the following prices paid for it, long ago: which strongly contrast with the more recent figures quoted above:—

Sold at Mr. West's auction, No. 1815, for £1, 13s. Egerton, 1788, £2, 2s. While Mr. Collier bought it at Dr. Farmer's sale for £2, 14s.

(b) Issues since the Author's death.

I. *As a separate publication.*

2 10 April 1869. London. 1 vol. 8vo. *English Reprints*: see title at *p.* 1.

II. *With other works.*

3 1811-16. London. 2 vols. 4to. *Anciens Critical Essays*: Ed. by JOSEPH HASLEWOOD. Puttenham occupies the whole of the first volume published in 1811. In addition to *The Arte of English Poesie* is reprinted the *Partheniades*, from the Cottonian MS.

Mr. Lilly, in offering in his *Bibliotheca Anglo-Curiosa*, a copy of this edition at £2, 12s. 6d., states, 'Only 200 copies were printed, which were published at £3, 3s. each; but the greater part of them were destroyed at the fire at Mr. Bensley's printing office.'

It may be therefore fairly assumed that there are hardly more than three hundred copies of the present work in existence in any form, anterior to the present edition.

THE ARTE
OF ENGLISH
POESIE.

Contriued into three Bookes : The firſt of Poets and Poeſie, the ſecond of Proportion, the third of Ornament.

AT LONDON
Printed by Richard Field, dwelling in the black-Friers, neere Ludgate.
1589.

chanicall. And neuertheleſſe without any repugnancie at all, a Poet may in ſome ſort be ſaid a follower or imitator, becauſe he can expreſſe the true and liuely of euery thing is ſet before him, and which he taketh in hand to deſcribe: and ſo in that reſpect is both a maker and a counterfaitor: and Poeſie an art not only of making, but alſo of imitation. And this ſcience in his perfection, can not grow, but by ſome diuine inſtinct, the Platonicks call it *furor*: or by excellencie of nature and complexion: or by great ſubtiltie of the ſpirits and wit, or by much experience and obſeruation of the world, and courſe of kinde, or peraduenture by all or moſt part of them. Otherwiſe how was it poſſible that *Homer* being but a poore priuate man, and as ſome ſay, in his later age blind, ſhould ſo exactly ſet foorth and deſcribe, as if he had bene a moſt excellent Captaine or Generall, the order and array of battels, the conduct of whole armies, the ſieges and aſſaults of cities and townes? or as ſome great Princes maiordome and perfect Surueyour in Court, the order, ſumptuouſneſſe and magnificence of royal bankets, feaſts, weddings, and enteruewes? or as a Polititian very prudent, and much inured with the priuat and publique affaires, ſo grauely examine the lawes and ordinances Ciuill, or ſo profoundly diſcourſe in matters of eſtate, and formes of all politique regiment? Finally how could he ſo naturally paint out the ſpeeches, countenance and maners of Princely perſons and priuate, to wit, the wrath of *Achilles*, the magnanimitie of *Agamemnon*, the prudence of *Menelaus*, the proweſſe of *Hector*, the maieſtie of king *Priamus*, the grauitie of *Neſtor*, the pollicies and eloquence of *Vlyſſes*, the calamities of the diſtreſſed *Queenes*, and valiance of all the Captaines and aduenturous knights in thoſe lamentable warres of Troy? It is therefore of Poets thus to be conceiued, that if they be able to deuiſe and make all theſe things of them ſelues, without any ſubiect of veritie, that they be (by maner of ſpeech) as creating gods. If they do it by inſtinct diuine or naturall, then ſurely much fauoured from aboue. If by

their experience, then no doubt very wiſe men. If by any preſident or paterne layd before them, then truly the moſt excellent imitators and counterfaitors of all others. But you (Madame) my moſt Honored and Gracious: if I ſhould ſeeme to offer you this my deuiſe for a diſcipline and not a delight, I might well be reputed, of all others the moſt arrogant and iniurious: your ſelfe being alreadie, of any that I know in our time, the moſt excellent Poet. Forſooth by your Princely purſe fauours and countenance, making in maner what ye liſt, the poore man rich, the lewd well learned, the coward couragious, and vile both noble and valiant. Then for imitation no leſſe, your perſon as a moſt cunning counterfaitor liuely repreſenting *Venus* in countenance, in life *Diana*, *Pallas* for gouernement, and *Iuno* in all honour and regall magnificence.

CHAP. II.

That there may be an Art of our Engliſh Poeſie, aſwell as there is of the Latine and Greeke.

THen as there was no art in the world till by experience found out: ſo if Poeſie be now an Art, and of al antiquitie hath bene among the Greeks and Latines, and yet were none, vntill by ſtudious perſons faſhioned and reduced into a method of rules and precepts, then no doubt may there be the like with vs. And if th'art of Poeſie be but a skill appertaining to vtterance, why may not the ſame be with vs aſwel as with them, our language being no leſſe copious pithie and ſignificatiue then theirs, our conceipts the ſame, and our wits no leſſe apt to deuiſe and imitate then theirs were? If againe Art be but a certaine order of rules preſcribed by reaſon, and gathered by experience, why ſhould not Poeſie be a vulgar Art with vs aſwel as with the Greeks and Latines, our language admitting no fewer rules and nice diuerſities then theirs? but peraduenture moe by a peculiar, which our ſpeech hath in many things differing from theirs: and yet in the generall points of that Art, allowed to

go in common with them: ſo as if one point perchance which is their feete whereupon their meaſures ſtand, and in deede is all the beautie of their Poeſie, and which feete we haue not, nor as yet neuer went about to frame (the nature of our language and wordes not permitting it) we haue in ſtead thereof twentie other curious points in that skill more then they euer had, by reaſon of our rime and tunable concords or ſimphonie, which they neuer obſerued. Poeſie therefore may be an Art in our vulgar, and that verie methodicall and commendable.

CHAP. III.

How Poets were the firſt prieſts, the firſt prophets, the firſt Legiſlators and polititians in the world.

THe profeſſion and vſe of Poeſie is moſt ancient from the beginning, and not as manie erroniouſly ſuppoſe, after, but before any ciuil ſociety was among men. For it is written, that Poeſie was th'originall cauſe and occaſion of their firſt aſſemblies, when before the people remained in the woods and mountains, vagarant and diſperſed like the wild beaſts, lawleſſe and naked, or verie ill clad, and of all good and neceſſarie prouiſion for harbour or ſuſtenance vtterly vnfurniſhed: ſo as they litle diffred for their maner of life, from the very brute beaſts of the field. Whereupon it is fayned that *Amphion* and *Orpheus*, two Poets of the firſt ages, one of them, to wit *Amphion*, builded vp cities, and reared walles with the ſtones that came in heapes to the ſound of his harpe, figuring thereby the mollifying of hard and ſtonie hearts by his ſweete and eloquent perſwaſion. And *Orpheus* aſſembled the wilde beaſts to come in heards to harken to his muſicke, and by that meanes made them tame, implying thereby, how by his diſcreete and wholſome leſons vttered in harmonie and with melodious inſtruments, he brought the rude and ſauage people to a more ciuill and orderly life, nothing, as it ſeemeth, more preuailing or fit to redreſſe and edifie the cruell and ſturdie

courage of man then it. And as thefe two Poets and *Linus* before them, and *Mufeus* alfo and *Hefiodus* in Greece and Archadia: fo by all likelihood had mo Poets done in other places, and in other ages before them, though there be no remembrance left of them, by reafon of the Recordes by fome accident of time perifhed and failing. Poets therfore are of great antiquitie. Then forafmuch as they were the firft that entended to the obferuation of nature and her works, and fpecially of the Celeftiall courfes, by reafon of the continuall motion of the heauens, fearching after the firft mouer, and from thence by degrees comming to know and confider of the fubftances feparate and abftract, which we call the diuine intelligences or good Angels (*Demones*) they were the firft that inftituted facrifices of placation, with inuocations and worfhip to them, as to Gods: and inuented and ftablifhed all the reft of the obferuances and ceremonies of religion, and fo were the firft Priefts and minifters of the holy mifteries. And becaufe for the better execution of that high charge and function, it behoued them to liue chaft, and in all holines of life, and in continuall ftudie and contemplation: they came by inftinct diuine, and by deepe meditation, and much abftinence (the fame affiubtiling and refining heir fpirits) to be made apt to receaue vifions, both waking and fleeping, which made them vtter prophees, and foretell things to come. So alfo were they the rft Prophetes or feears, *Videntes*, for fo the Scripture armeth them in Latine after the Hebrue word, and the oracles and anfwers of the gods were giuen in eter or verfe, and publifhed to the people by their ection. And for that they were aged and graue men, of much wifedome and experience in th'affaires of world, they were the firft lawmakers to the people, the firft polititiens, deuifing all expedient meanes th'eftablifhment of Common wealth, to hold and aine the people in order and duety by force and e of good and wholefome lawes, made for the prestion of the publique peace and tranquillitie. The

ſame peraduenture not purpoſely intended, but greatly furthered by the aw of their gods, and ſuch ſcruple of conſcience, as the terrors of their late inuented religion had led them into.

CHAP. IIII.

How Poets were the firſt Philoſophers, the firſt Aſtronomers and Hiſtoriographers and Oratours and Muſitiens of the world.

Tterance alſo and language is giuen by nature to man for perſwaſion of others, and aide of them ſelues, I meane the firſt abilite to ſpeake. For ſpeech it ſelfe is artificiall and made by man, and the more pleaſing it is, the more it preuaileth to ſuch purpoſe as it is intended for: but ſpeech by meeter is a kind of vtterance, more cleanly couched and more delicate to the eare then proſe is, becauſe it is more currant and ſlipper vpon the tongue, and withal tunable and melodious, as a kind of Muſicke, and therfore may be tearmed a muſicall ſpeech or vtterance, which cannot but pleaſe the hearer very well. Another cauſe is, for that is briefer and more compendious, and eaſier to beare away and be retained in memorie, then that which is contained in multitude of words and full of tedious ambage and long periods. It is beſide a maner of vtterance more eloquent and rethoricall then the ordinarie proſe, which we vſe in our daily talke: becauſe it is decked and ſet out with all maner of freſh colours and figures, which maketh that it ſooner inuegleth the iudgement of man, and carieth his opinion this way and that, whither ſoeuer the heart by impreſſion of the eare ſhalbe moſt affectionatly bent and directed. The vtterance in proſe is not of ſo great efficacie, becauſe not only it is dayly vſed, and by that occaſion the eare is ouerglutted with it, but is alſo not ſo voluble and ſlipper vpon the tong, being wide and loſe, and nothing numerous, nor contriued into meaſures, and ſounded with ſo gallant and harmonical accents, nor in fine alowed that figuratiue conueyance, nor ſo great licence in

choiſe of words and phraſes as meeter is. So as the Poets were alſo from the beginning the beſt perſwaders and their eloquence the firſt Rethoricke of the world. Euen ſo it became that the high myſteries of the gods ſhould be reuealed and taught, by a maner of vtterance and language of extraordinarie phraſe, and brieſe and compendious, and aboue al others ſweet and ciuill as the Metricall is. The ſame alſo was meeteſt to regiſter the liues and noble geſts of Princes, and of the great Monarkes of the world, and all other the memorable accidents of time: ſo as the Poet was alſo the firſt hiſtiographer. Then foraſmuch as they were the firſt obſeruers of all naturall cauſes and effects in the things generable and corruptible, and from thence mounted vp to ſearch after the celeſtiall courſes and influences, and yet penetrated further to know the diuine eſſences and ſubſtances ſeparate, as is ſayd before, they were the firſt Aſtronomers and Philoſophiſts and Metaphiſicks. Finally, becauſe they did altogether endeuor them ſelues to reduce the life of man to a certaine method of good maners, and made the firſt differences betweene vertue and vice, and then tempered all theſe knowledges and skilles with the exercise of a delectable Muſicke by melodious inſtruments, which withall ſerued them to delight their hearers, and to call the people together by admiration, to a plauſible and vertuous conuerſation, therefore were they the firſt Philoſophers Ethick, and the firſt artificial Muſiciens of the world. Such was *Linus*, *Orpheus*, *Amphion* and *Muſeus* the moſt ancient Poets and Philoſophers, of whom there is left any memorie by the prophane writers. King *Dauid* alſo and *Salomon* his ſonne and many other of the holy Prophets wrate in meeters, and vſed to ſing them to the harpe, although o many of vs ignorant of the Hebrue language and hraſe, and not obſeruing it, the ſame ſeeme but a proſe. t can not bee therefore that anie ſcorne or indignitie ould iuſtly be offred to ſo noble, profitable, ancient nd diuine a ſcience as Poeſie is.

CHAP. V.

How the wilde and fauage people vſed a naturall Poeſie in verſicle and rime as our vulgar is.

AND the Greeke and Latine Poeſie was by verſe numerous and metricall, running vpon pleaſant feete, ſometimes ſwift, ſometime ſlow (their words very aptly ſeruing that purpoſe) but without any rime or tunable concord in th'end of their verſes, as we and all other nations now vſe. But the Hebrues and Chaldees who were more ancient then the Greekes, did not only vſe a metricall Poeſie, but alſo with the ſame a maner of rime, as hath bene of late obſerued by learned men. Wherby it appeareth, that our vulgar running Poeſie was common to all the nations of the world beſides, whom the Latines and Greekes in ſpeciall called barbarous. So as it was notwithſtanding the firſt and moſt ancient Poeſie, and the moſt vniuerſall, which two points do otherwiſe giue to all humane inuentions and affaires no ſmall credit. This is proued by certificate of marchants and trauellers, who by late nauigations haue ſurueyed the whole world, and diſcouered large countries and ſtrange peoples wild and ſauage, affirming that the American, the Peruſine and the very Canniball, do ſing and alſo ſay, their higheſt and holieſt matters in certaine riming verſicles and not in proſe, which proues alſo that our maner of vulgar Poeſie is more ancient then the artificiall of the Greeks and Latines, ours comming by inſtinct of nature, which was before Art or obſeruation, and vſed with the ſauage and vnciuill, who were before all ſcience or ciuilitie, euen as the naked by prioritie of time is before the clothed, and the ignorant before the learned. The naturall Poeſie therefore being aided and amended by Art, and not vtterly altered or obſcured, but ſome ſigne left of it, (as the Greekes and Latines haue left none) is no leſſe to be allowed and commended then theirs.

CHAP. VI.

How the riming Poesie came first to the Grecians and Latines, and had altered and almost spilt their maner of Poesie.

BVt it came to passe, when fortune fled farre from the Greekes and Latines, and that their townes florished no more in traficke, nor their Vniuersities in learning as they had done continuing those Monarchies: the barbarous conquerers inuading them with innumerable swarmes of strange nations, the Poesie metricall of the Grecians and Latines came to be much corrupted and altered, in so much as there were times that the very Greekes and Latines themselues tooke pleasure in Riming verses, and vsed it as a rare and gallant thing: Yea their Oratours proses nor the Doctors Sermons were acceptable to Princes nor yet to the common people vnlesse it went in manner of tunable rime or metricall sentences, as appeares by many of the auncient writers, about that time and since. And the great Princes, and Popes, and Sultans would one salute and greet an other sometime in frendship and sport, sometime in earnest and enmitie by ryming verses, and nothing seemed clerkly done, but must be done in ryme: Whereof we finde diuers examples from the time of th'Emperours Gracian and Valentinian downwardes: For then aboutes began the declination of the Romain Empire, by the notable inundations of the *Hunnes* and *Vandalles* in Europe, vnder the conduict of *Totila* and *Atila* and other their generalles. This brought the ryming Poesie in grace, and made it preuaile in Italie and Greece (their owne long time cast aside, and almost neglected) till after many yeares that the peace of Italie and of th'Empire Occidentall reuiued new clerkes, who recouering and ersusing the bookes and studies of the ciuiler ages, re-ored all maner of arts, and that of the Greeke and atine Poesie withall into their former puritie and netnes. Which neuertheleſſe did not so preuaile, but that the

ryming Poesie of the Barbarians remained still in his reputation, that one in the schole, this other in Courts of Princes more ordinary and allowable.

CHAP. VII.

How in the time of Charlemaine and many yeares after him the Latine Poetes wrote in ryme.

AND this appeareth euidently by the workes of many learned men, who wrote about the time of *Charlemaines* raigne in the Empire *Occidentall*, where the Christian Religion, became through the excessiue authoritie of Popes, and deepe deuotion of Princes strongly fortified and established by erection of orders *Monastical*, in which many simple clerks for deuotion sake and sanctitie were receiued more then for any learning, by which occasion and the solitarinesse of their life, waxing studious without discipline or instruction by any good methode, some of them grew to be historiographers, some Poets, and following either the barbarous rudenes of the time, or els their own idle inuentions, all that they wrote to the fauor or prayse of Princes, they did it in such maner of minstrelsie, and thought themselues no small fooles, when they could make their verses goe all in ryme as did the schoole of *Salerne*, dedicating their booke of medicinall rules vnto our king of England, with this beginning.

Anglorum Rege scripsit tota schoia Salerni
Si vis incolumem, si vis te reddere sanum
Curas tolle graues, irasci crede prophanum
Nec retine ventrem nec stringas fortiter a num.

And all the rest that follow throughout the whole booke more curiously then cleanely, neuertheless very well to the purpose of their arte. In the same time king *Edward* the iij. him selfe quartering the Armes of England and France, did discouer his pretence and clayme to the Crowne of Fraunce, in these ryming verses.

Rex sum regnorum bina ratione duorum
Anglorum regno sum rex eo iure paterno

Matris iure quidem Francorum nuncupor idem
Hinc eſt armorum variatio factа meorum.

Which verſes *Phillip de Valois* then poſſeſſing the Crowne as next heire male by pretexte of the law *Salique*, and holding out *Edward* the third, aunſwered in theſe other of as good ſtuffe.

Prædo regnorum qui diceris eſſe duorum
Regno materno priuaberis atque paterno
Prolis ius nullum vbi matris non fuit vllum
Hinc eſt armorum variatio ſtulta tuorum.

It is found written of Pope *Lucius*, for his great auarice and tyranny vſed ouer the Clergy thus in ryming verſes.

Lucius eſt piſcis rex et tyrannus aquarum
A quo diſcordat Lucius iſte parum
Deuorat hic homines, his piſcibus inſidiatur
Eſurit hic ſemper hic aliquando ſatur
Amborum vitam ſi laus æquata notaret
Plus rationis habet qui ratione caret.

And as this was vſed in the greateſt and gayeſt matters of Princes and Popes by the idle inuention of Monaſticall men then raigning al in their ſuperlatiue. So did euery ſcholer and ſecular clerke or verſifier, when he wrote any ſhort poeme or matter of good leſſon put it in ryme, whereby it came to paſſe that all your old Prouerbes and common ſayinges, which they would haue plauſible to the reader and eaſie to remember and beare away, were of that ſorte as theſe.

In mundo mira faciunt duo nummus et ira
Mollificant dura peruertunt omnia iura.

And this verſe in diſprayſe of the Courtiers life following the Court of Rome.

Vita palatina dura eſt animæque ruina.

And theſe written by a noble learned man.

Ire redire ſequi regum ſublimia caſtra
Eximius ſtatus eſt, ſed non ſic itur ad astra.

And this other which to the great iniurie of all women was written (no doubt by ſome forlorne louer, or els ome old malicious Monke) for one womans ſake bleniſhing the whole ſexe.

Fallere flere nere mentiri nilque tacere
Hæc quinque vere ſtatuit Deus in muliere.

If I might haue bene his Iudge, I would haue had him for his labour, ſerued as *Orpheus* was by the women of Thrace. His eyes to be picket out with pinnes, for his ſo deadly belying of them, or worſe handled if worſe could be deuiſed. But will ye ſee how God raiſed a reuenger for the ſilly innocent women, for about the ſame ryming age came an honeſt ciuill Courtier ſomewhat bookiſh, and wrate theſe verſes againſt the whole rable of Monkes.

O Monachi veſtri ſtomachi ſunt amphora Bacchi
Vos eſtis Deus eſt teſtis turpiſſima peſtis.

Anon after came your ſecular Prieſtes as iolly rymers as the reſt, who being ſore agreeued with their Pope *Calixtus*, for that he had enioyned them from their wiues, and railed as faſt againſt him.

O bone Calixte totus mundus perodit te
Quondam Presbiteri, poterant vxoribus vti
Hoc deſtruxiſti, poſtquam tu Papa fuiſti.

Thus what in writing of rymes and regiſtring of lyes was the Clergy of that fabulous age wholly occupied.

We finde ſome but very few of theſe ryming verſes among the Latines of the ciuiller ages, and thoſe rather hapning by chaunce then of any purpoſe in the writer, as this *Diſtick* among the diſportes of *Ouid.*

Quot cœlum ſtellas tot habet tua Roma puellas
Paſcua quotque hædos tot habet tua Roma Cynædos,

The poſteritie taking pleaſure in this manner of *Simphonie* had leaſure as it ſeemes to deuiſe many other knackes in their verſifying that the auncient and ciuill Poets had not vſed before, whereof one was to make euery word of a verſe to begin with the ſame letter, as did *Hugobald* the Monke who made a large poeme to the honour of *Carolus Caluus*, euery word beginning with *C.* which was the firſt letter of the king name thus.

Carmina clariſonæ Caluis cantate camenæ.

And this was thought no ſmall peece of cunning, being in deed a matter of ſome difficultie to finde out

ſo many wordes beginning with one letter as might make a iuſt volume, though in truth it were but a phantaſticall deuiſe and to no purpoſe at all more then to make them harmonicall to the rude eares of thoſe barbarous ages.

Another of their pretie inuentions was to make a verſe of ſuch wordes as by their nature and manner of conſtruction and ſituation might be turned backward word by word, and make another perfit verſe, but of quite contrary ſence as the gibing Monke that wrote of Pope *Alexander* theſe two verſes.

Laus tua non tua fraus, virtus non copia rerum,
Scandere te faciunt hoc decus eximium.

Which if ye will turne backwards they make two other good verſes, but of a contrary ſence, thus.

Eximium decus hoc faciunt te ſcandere, rerum
Copia, non virtus, fraus tua non tua laus.

And they called it *Verſe Lyon.*

Thus you may ſee the humors and appetites of men how diuers and chaungeable they be in liking new faſhions, though many tymes worſe then the old, and not onely in the manner of their life and vſe of their garments, but alſo in their learninges and arts and ſpecially of their languages.

CHAP. VIII.

In what reputation Poeſie and Poets were in old time with Princes and otherwiſe generally, and how they be now become contemptible and for what cauſes.

Or the reſpectes aforeſayd in all former ages and in the moſt ciuill countreys and commons wealthes, good Poets and Poeſie were highly eſteemed and much fauoured of the greateſt Princes. For proofe whereof we read how much *Amyntas* king of *Macedonia* made of the Tragicall Poet *Euripides.* And the *Athenians* of *Sophocles.* In what price the noble poemes of *Homer* were holden with *Alexander* the great, in ſo much as euery night they were layd vnder his pillow, and by day were carried in

the rich iewell cofer of *Darius* lately before vanquiſhed by him in battaile. And not onely *Homer* the father and Prince of the Poets was ſo honored by him, but for his ſake all other meaner Poets, in ſo much as *Cherillus* one no very great good Poet had for euery verſe well made a *Phillips* noble of gold, amounting in value to an angell Engliſh, and ſo for euery hundreth verſes (which a cleanely pen could ſpeedely diſpatch) he had a hundred angels. And ſince *Alexander* the great how *Theocritus* the Greeke poet was fauored by *Tholomee* king of Egipt and Queene *Berenice* his wife, *Ennius* likewiſe by *Scipio* Prince of the *Romaines*, *Virgill* alſo by th'Emperour *Auguſtus*. And in later times how much were *Iehan de Mehune* and *Guillaume de Loris* made of by the French kinges, and *Geffrey Chaucer* father of our Engliſh Poets by *Richard* the ſecond, who as it was ſuppoſed gaue him the maner of new Holme in Oxfordſhire. And *Gowver* to *Henry* the fourth, and *Harding* to *Edvvard* the fourth. Alſo how *Francis* the Frenche king made *Sangelais*, *Salmonius*, *Macrinus*, and *Clement Marot* of his priuy Chamber for their excellent ſkill in vulgare and Latine Poeſie. And king *Henry* the 8. her *Maieſties* father for a few Pſalmes of *Dauid* turned into Engliſh meetre by Sternhold, made him groome of his priuy chamber, and gaue him many other good gifts. And one *Gray* what good eſtimation did he grow vnto with the ſame king *Henry*, and afterward with the Duke of Sommerſet Protectour, for making certaine merry Ballades, whereof one chiefly was *The hunte it* [*is*?] *vp*, *the hunte is vp*. And Queene *Mary* his daughter for one *Epithalamie* or nuptiall ſong made by *Vargas* a Spaniſh Poet at her mariage with king *Phillip* in Wincheſter gaue him during his life two hundred Crownes penſion: nor this reputation was giuen them in auncient times altogether in reſpect that Poeſie was a delicate arte, and the Poets them ſelues cunning Princepleaſers, but for that alſo they were thought for their vniuerſall knowledge to be very ſufficient men for the greateſt charges in their common

wealthes, were it for counſell or for conduct, whereby no man neede to doubt but that both ſkilles may very well concurre and be moſt excellent in one perſon. For we finde that *Iulius Cæſar* the firſt Emperour and a moſt noble Captaine, was not onely the moſt eloquent Orator of his time, but alſo a very good Poet, though none of his doings therein be now extant. And *Quintus Catulus* a good Poet, and *Cornelius Gallus* treaſurer of Egipt, and *Horace* the moſt delicate of all the Romain *Lyrickes*, was thought meete and by many letters of great inſtance prouoked to be Secretarie of eſtate to *Auguſtus* th'Emperour, which neuertheleſſe he refuſed for his vnhealthfulneſſe ſake, and being a quiet mynded man and nothing ambitious of glory: *non voluit accedere ad Rempublicam*, as it is reported. And *Ennius* the Latine Poet was not as ſome perchaunce thinke, onely fauored by *Scipio* the *Africane* for his good making of verſes, but vſed as his familiar and Counſellor in the warres for his great knowledge and amiable conuerſation. And long before that *Antimenides* and other Greeke Poets, as *Ariſtotle* reportes in his Politiques, had charge in the warres. And *Firtæus* the Poet being alſo a lame man and halting vpon one legge, was choſen by the Oracle of the gods from the *Athenians* to be generall of the *Lacedemonians* armie, not for his Poetrie, but for his wiſedome and graue perſwaſions, and ſubtile Stratagemes whereby he had the victory ouer his enemies. So as the Poets ſeemed to haue ſkill not onely in the ſubtilties of their arte, but alſo to be meete for all maner of functions ciuill and martiall, euen as they found fauour of the times they liued in, inſomuch as their credit and eſtimation generally was not ſmall. But in theſe dayes (although ſome learned Princes may take delight in them) yet vniuerſally it is not ſo. For as well Poets as Poeſie are deſpiſed, and the name become, of honorable infamous, ſubiect to ſcorne and deriſion, and rather a reproch than a prayſe to any that vſeth it: for commonly who ſo is ſtudious in th'Arte or ſhewes him ſelfe excellent

ment, that his bookes of the *Æneidos* ſhould be committed to the fire as things not perfited by him, made his excuſe for infringing the deads will, by a nomber of verſes moſt excellently written, whereof theſe are part.

Frangatur potiùs legum veneranda poteſtas,
Quàm tot congeſtos noctéſque diéſque labores
Hauſerit vna dies. And put his name to them. And before him his vncle and father adoptiue *Iulius Cæſar*, was not aſhamed to publiſh vnder his owne name, his Commentaries of the French and Britaine warres. Since therefore ſo many noble Emperours, Kings and Princes haue bene ſtudious of Poeſie and other ciuill arts, and not aſhamed to bewray their skils in the ſame, let none other meaner perſon deſpiſe learning, nor (whether it be in proſe or in Poeſie, if they them ſelues be able to write, or haue written any thing well or of rare inuention) be any whit ſqueimiſh to let it be publiſht vnder their names, for reaſon ſerues it, and modeſtie doth not repugne.

CHAP. IX.

How Poeſie ſhould not be imployed vpon vayne conceits or vicious or infamous.

Therefore the Nobilitie and dignitie of the Art conſidered aſwell by vniuerſalitie as antiquitie and the naturall excellence of it ſelfe, Poeſie ought not to be abaſed and imployed vpon any vnworthy matter and ſubiect, nor vſed to vaine purpoſes, which neuertheleſſe is dayly ſeene, and that is to vtter conceits infamous and vicious or ridiculous and fooliſh, or of no good example and doctrine. Albeit in merry matters (not vnhoneſt) being vſed for mans ſolace and recreation it may be well allowed, for as I ſaid before, Poeſie is a pleaſant maner of vtteraunce varying from the ordinarie of purpoſe to refreſh the mynde by the eares delight. Poeſie alſo is not only laudable, becauſe I ſaid it was a metricall ſpeach vſed by the firſt men, but

gentlemen any good *Mathematician*, or excellent *Muſitian*, or notable *Philoſopher*, or els a cunning Poet: becauſe we find few great Princes much delighted in the ſame ſtudies. Now alſo of ſuch among the Nobilitie or gentrie as be very well ſeene in many laudable ſciences, and eſpecially in making or Poeſie, it is ſo come to paſſe that they haue no courage to write and if they haue, yet are they loath to be a knowen of their skill. So as I know very many notable Gentlemen in the Court that haue written commendably and ſuppreſſed it agayne, or els ſuffred it to be publiſht without their owne names to it: as if it were a diſcredit for a Gentleman, to ſeeme learned, and to ſhew him ſelfe amorous of any good Art. In other ages it was not ſo, for we read that Kinges and Princes haue written great volumes and publiſht them vnder their owne regall titles. As to begin with *Salomon* the wiſeſt of Kings, *Iulius Cæſar* the greateſt of Emperours, *Hermes Trismegiſtus* the holieſt of Prieſtes and Prophetes, *Euax* king of *Arabia* wrote a booke of precious ſtones in verſe, Prince *Auicenna* of Phiſicke and Philoſophie, *Alphonſus* king of Spaine his Aſtronomicall Tables, *Almanſor* a king of *Marrocco* diuerſe Philoſophicall workes, and by their regall example our late ſouueraigne Lord king *Henry* the eight wrate a booke in defence of his faith, then perſwaded that it was the true and Apoſtolicall doctrine, though it hath appeared otherwiſe ſince, yet his honour and learned zeale was nothing leſſe to be allowed. Queenes alſo haue bene knowen ſtudious, and to write large volumes, as Lady *Margaret* of Fraunce Queene of *Nauarre* in our time. But of all others the Emperour *Nero* was ſo well learned in Muſique and Poeſie, as when he was taken by order of the Senate and appointed to dye, he offered violence to him ſelfe and ſayd, *O quantus artifex pereo!* as much as to ſay, as, how is it poſſible a man of ſuch ſcience and learning as my ſelfe, ſhould come to this ſhamefull death? Th'emperour *Octauian* being made executor to *Virgill*, who had left by his laſt will and teſta-

for recreation onely, may allowably beare matter not alwayes of the graueſt, or of any great commoditie or profit, but rather in ſome ſort, vaine, diſſolute, or wanton, ſo it be not very ſcandalous and of euill example. But as our intent is to make this Art vulgar for all Engliſh mens vſe, and therefore are of neceſſitie to ſet downe the principal rules therein to be obſerued: ſo in mine opinion it is no leſſe expedient to touch briefly all the chief points of this auncient Poeſie of the Greeks and Latines, ſo far forth as it conformeth with ours. So as it may be knowen what we hold of them as borrowed, and what as of our owne peculiar. Wherefore now that we haue ſaid, what is the matter of Poeſie, we will declare the manner and formes of poemes vſed by the auncients.

CHAP. XI.

Of poemes and their ſundry formes and how thereby the auncient Poets receaued furnames.

AS the matter of Poeſie is diuers, ſo was the forme of their poemes and maner of writing, for all of them wrote not in one ſort, euen as all of them wrote not vpon one matter. Neither was euery Poet alike cunning in all as in ſome one kinde of Poeſie, nor vttered with like felicitie. But wherein any one moſt excelled, thereof he tooke a ſurname, as to be called a Poet *Heroick*, *Lyrick*, *Elegiack*, *Epigrammatiſt* or otherwiſe. Such therefore as gaue themſelues to write long hiſtories of the noble geſts of kings and great Princes entermedling the dealings of the gods, halfe gods or *Heroes* of the gentiles, and the great and waighty conſequences of peace and warre, they called Poets *Heroick*, whereof *Homer* was chief and moſt auncient among the Greeks, *Virgill* among the Latines: Others who more delighted to write ſongs or ballads of pleaſure, to be ſong with the voice, and to the harpe, lute, or citheron and ſuch other muſical, inſtruments, they were called melodious Poets [*melici*] or by a more common

name *Lirique* Poets, of which ſort was *Pindarus*, *Anacreon* and *Callimachus* with others among the Greeks: *Horace* and *Catullus* among the Latines. There were an other ſort, who ſought the fauor of faire Ladies, and coueted to bemone their eſtates at large, and the perplexities of loue in a certain pitious verſe called *Elegie*, and thence were called *Eligiack*: ſuch among the Latines were *Ouid*, *Tibullus*, and *Propertius*. There were alſo Poets that wrote onely for the ſtage, I meane playes and interludes, to rec[r]eate the people with matters of diſporte, and to that intent did ſet forth in ſhewes pageants, accompanied with ſpeach the common behauiours and maner of life of priuate perſons, and ſuch as were the meaner ſort of men, and they were called *Comicall* Poets, of whom among the Greekes *Menander* and *Ariſtophanes* were moſt excellent, with the Latines *Terence* and *Plautus*. Beſides thoſe Poets *Comick* there were other who ſerued alſo the ſtage, but medled not with ſo baſe matters: For they ſet forth the dolefull falles of infortunate and afflicted Princes, and were called Poets *Tragicall*. Such were *Euripides* and *Sophocles* with the Greeks, *Seneca* among the Latines. There were yet others who mounted nothing ſo high as any of them both, but in baſe and humble ſtile by maner of Dialogue, vttered the priuate and familiar talke of the meaneſt ſort of men, as ſhepheards, heywards and ſuch like, ſuch was among the Greekes *Theocritus*: and *Virgill* among the Latines, their poems were named *Eglogues* or ſhepheardly talke. There was yet another kind of Poet, who intended to taxe the common abuſes and vice of the people in rough and bitter ſpeaches, and their inuectiues were called *Satyres*, and them ſelues *Satyricques*. Such were *Lucilius*, *Iuuenall* and *Perſius* among the Latines, and with vs he that wrote the booke called Piers plowman. Others of a more fine and pleaſant head were giuen wholly to taunting and ſcoffing at vndecent things, and in ſhort poemes vttered pretie merry conceits, and theſe men were called *Epigram-*

matiſtes. There were others that for the peoples good inſtruction, and triall of their owne witts vſed in places of great aſſembly, to ſay by rote nombers of ſhort and ſententious meetres, very pithie and of good edification, and thereupon were called Poets *Mimiſtes:* as who would ſay, imitable and meet to be followed for their wiſe and graue leſſons. There was another kind of poeme, inuented onely to make ſport, and to refreſh the company with a maner of buffonry or counterfaiting of merry ſpeaches, conuerting all that which they had hard ſpoken before, to a certaine deriſion by a quite contrary ſence, and this was done, when *Comedies* or *Tragedies* were a playing, and that betweene the actes when the players went to make ready for another, there was great ſilence, and the people waxt weary, then came in theſe maner of conterfaite vices, they were called *Pantomimi*, and all that had before bene ſayd, or great part of it, they gaue a croſſe conſtruction to it very ridiculouſly. Thus haue you how the names of the Poets were giuen them by the formes of their poemes and maner of writing.

CHAP. XII.

In what forme of Poeſie the gods of the Gentiles were prayſed and honored.

THe gods of the Gentiles were honoured by their Poetes in hymnes, which is an extraordinarie and diuine praiſe, extolling and magnifying them for their great powers and excellencie of nature in the higheſt degree of laude, and yet therein their Poets were after a ſort reſtrained: ſo as they could not with their credit vntruly praiſe their owne gods, or vſe in their lauds any maner of groſſe adulation or vnueritable report. For in any writer vntruth and flatterie are counted moſt great reproches. Wherfore to praiſe the gods of the Gentiles, for that by authoritie of their owne fabulous records, they had fathers and mothers, and kinred

and allies, and wiues and concubines: the Poets firſt commended them by their genealogies or pedegrees, their mariages and aliances, their notable exploits in the world for the behooſe of mankind, and yet as I ſayd before, none otherwiſe then the truth of their owne memorials might beare, and in ſuch ſort as it might be well auouched by their old written reports, though in very deede they were not from the beginning all historically true, and many of them verie fictions, and ſuch of them as were true, were grounded vpon ſome part of an hiſtorie or matter of veritie, the reſt altogether figuratiue and miſticall, couertly applied to ſome morall or natural ſenſe, as *Cicero* ſetteth it foorth in his bookes *de natura deorum*. For to ſay that *Iupiter* was ſonne to *Saturne*, and that he maried his owne ſiſter *Iuno*, might be true, for ſuch was the guiſe of all great Princes in the Orientall part of the world both at thoſe dayes and now is. Againe that he loued *Danae*, *Europa*, *Leda*, *Caliſto* and other faire Ladies daughters to kings, beſides many meaner women, it is likely enough, becauſe he was reported to be a very incontinent perſon, and giuen ouer to his luſtes, as are for the moſt part all the greateſt Princes, but that he ſhould be the higheſt god in heauen, or that he ſhould thunder and lighten, and do manie other things very vnnaturally and abſurdly: alſo that *Saturnus* ſhould geld his father *Celius*, to th'intent to make him vnable to get any moe children, and other ſuch matters as are reported by them, it ſeemeth to be ſome wittie deuiſe and fiction made for a purpoſe, or a very noble and impudent lye, which could not be reaſonably ſuſpected by the Poets, who were otherwiſe diſcreete and gr men, and teachers of wiſedome to others. There either to tranſgreſſe the rules of their primitiue rec or to ſeeke to giue their gods honour by b (otherwiſe then in that ſence which I haue bene a ſigne not onely of an vnskilfull P a very impudent and leude man. For neuer giueth any true reputation. But

ians, who be better diſciplined, and do acknowledge but one God Almightie, euerlaſting, and in euery reſpect ſelfe ſuffizant [*autharcos*] repoſed in all perfect reſt and ſoueraigne bliſſe, not needing or exacting any forreine helpe or good. To him we can not exhibit ouermuch praiſe, nor belye him any wayes, vnleſſe it be in abaſing his excellencie by ſcarſitie of praiſe, or by miſconceauing his diuine nature, weening to praiſe him, if we impute to him ſuch vaine delights and peeuiſh affections, as commonly the fraileſt men are reproued for. Namely to make him ambitious of honour, ielous and difficult in his worſhips, terrible, angrie, vindicatiue, a louer, a hater, a pitier, and indigent of mans worſhips: finally ſo paſſionate as in effect he ſhold be altogether *Anthropopathis.* To the gods of the Gentiles they might well attribute theſe infirmities, for they were but the children of men, great Princes and famous in the world, and not for any other reſpect diuine, then by ſome reſemblance of vertue they had to do good, and to benefite many. So as to the God of the Chriſtians, ſuch diuine praiſe might be verified: to th'other gods none, but figuratiuely or in miſticall ſenſe as hath bene ſaid. In which ſort the ancient Poets did in deede giue them great honors and praiſes, and made to them ſacrifices, and offred them oblations of ſundry ſortes, euen as the people were taught and perſwaded by ſuch placations and worſhips to receaue any helpe, comfort or benefite to them ſelues, their wiues, children, poſſeſſions or goods. For if that opinion were not, who would acknowledge any God? the verie *Etimologie* of the name with vs of the North partes of the world declaring plainely the nature of the attribute, which is all one as if we ſayd good, [*bonus*] or a giuer of good things. Therfore the Gentiles prayed for peace to the goddeſſe *Pallas:* for warre (ſuch as thriued by it) to the god *Mars:* for honor and empire to the god *Iupiter:* for riches and wealth to *Pluto:* for eloquence and gayne to *Mercurie:* for ſafe nauigation to *Neptune:* for faire weather and proſperous

windes to *Eolus:* for skill in muſick and leechcraft to *Apollo:* for free life and chaſtitie to *Diana:* for bewtie and good grace, as alſo for iſſue and proſperitie in loue to *Venus:* for plenty of crop and corne to *Ceres:* for ſeaſonable vintage to *Bacchus:* and for other things to others. So many things as they could imagine good and deſirable, and to ſo many gods as they ſuppoſed to be authors thereof, in ſo much as *Fortune* was made a goddeſſe, and the feuer quartaine had her aulters, ſuch blindnes and ignorance raigned in the harts of men at that time, and whereof it firſt proceeded and grew, beſides th'opinion hath bene giuen, appeareth more at large in our bookes of *Ierotekni*, the matter being of another conſideration then to be treated of in this worke. And theſe hymnes to the gods was the firſt forme of Poeſie and the higheſt and the ſtatelieſt, and they were ſong by the Poets as prieſts, and by the people or whole congregation as we ſing in our Churchs the Pſalmes of *Dauid*, but they did it commonly in ſome ſhadie groues of tall tymber trees: In which places they reared aulters of green turfe, and beſtrewed them all ouer with flowers, and vpon them offred their oblations and made their bloudy ſacrifices, (for no kinde of gift can be dearer then life) of ſuch quick cattaille, as euery god was in their conceit moſt delighted in, or in ſome other reſpect moſt fit for the miſterie: temples or churches or other chappels then theſe they had none at thoſe dayes.

CHAP. XIII.

In what forme of Poeſie vice and the common abuſes of mans life was reprehended.

Ome perchance would thinke that next after the praiſe and honoring of their gods, ſhould commence the worſhippings and praiſe of good men, and ſpecially of great Princes and gouernours of the earth in ſoueraignety and function next vnto the gods. But it

is not so, for before that came to passe, the Poets o
holy Priests, chiefly studied the rebuke of vice, and t
carpe at the common abuses, such as were most offen
iue to the publique and priuate, for as yet for lacke o
good ciuility and wholesome doctrines, there was greate
store of lewde lourdaines then of wise and learne
Lords, or of noble and vertuous Princes and gouernou
So as next after the honours exhibited to their god
the Poets finding in man generally much to reprou
and litle to praise, made certaine poems in plain
meetres, more like to sermons or preachings the
otherwise, and when the people were assembled tog
ther in those hallowed places dedicate to their god
because they had yet no large halles or places of co
uenticle, nor had any other correction of their fault
but such as rested onely in rebukes of wise and gra
men, such as at these dayes make the people ashame
rather then afeared, the said auncient Poets vsed f
that purpose, three kinds of poems reprehensiue, to wi
the *Satyre*, the *Comedie*, and the *Tragedie*: and t
first and most bitter inuectiue against vice and vicio
men, was the *Satyre*: which to th'intent their bitte
nesse should breede none ill will, either to the Poet
or to the recitours (which could not haue bene chose
if they had bene openly knowen) and besides to mal
their admonitions and reproofs seeme grauer and
more efficacie, they made wise as if the gods of t
woods, whom they called *Satyres* or *Siluanes*, shou
appeare and recite those verses of rebuke, whereas
deede they were but disguised persons vnder the sha
of *Satyres* as who would say, these terrene and b
gods being conuersant with mans affaires, and spi
out of all their secret faults: had some great care o
man, and desired by good admonitions to reforme t
euill of their life, and to bring the bad to amendm
by those kinde of preachings, whereupon the Po
inuentours of the deuise were called *Satyrisies*.

CHAP. XIIII.

How vice was afterward reproued by two other maner of poems, better reformed then the Satyre, whereof the first was Comedy, the second Tragedie.

BVt when these maner of solitary speaches and recitals of rebuke, vttered by the rurall gods out of bushes and briers, seemed not to the finer heads sufficiently perswasiue, nor so popular as if it were reduced into action of many persons, or by many voyces liuely represented to the eare and eye, so as a man might thinke it were euen now a doing. The Poets deuised to haue many parts played at once by two or three or foure persons, that debated the matters of the world, sometimes of their owne priuate affaires, sometimes of their neighbours, but neuer medling with any Princes matters nor such high personages, but commonly of marchants, souldiers, artificers, good honest housholders, and also of vnthrifty youthes, yong damsels, old nurses, bawds, brokers, ruffians and parasites, with such like, in whose behauiors, lyeth in effect the whole course and trade of mans life, and therefore tended altogither to the good amendment of man by discipline and example. It was also much for the solace and recreation of the common people by reason of the pageants and shewes. And this kind of poeme was called *Comedy*, and followed next after the *Satyre*, and by that occasion was somwhat sharpe and bitter after the nature of the *Satyre*, openly and by expresse names taxing men more maliciously and impudently then became, so as they were enforced for feare of quarell and blame to disguise their players with strange apparell, and by colouring their faces and carying hatts and capps of diuerse fashions to make them selues lesse knowen. But as time and experience do reforme euery thing that is amisse, so this bitter poeme called the old *Comedy*, being disused and taken away, the new *Comedy* came in place, more ciuill and pleasant a great deale and not touch-

ing any man by name, but in a certaine generalitie glancing at euery abuſe, ſo as from thenceforth ſearing none illwill or enmitie at any bodies hands, they left aſide their diſguiſings and played bare face, till one *Roſcius Gallus* the moſt excellent player among the Romaines brought vp theſe vizards, which we ſee at this day vſed, partly to ſupply the want of players, when there were moe parts than there were perſons, or that it was not thought meet to trouble and peſter princes chambers with too many folkes. Now by the chaunge of a vizard one man might play the king and the carter, the old nurſe and the yong damſell, the marchant and the ſouldier or any other part he liſted very conueniently. There be that ſay *Roſcius* did it for another purpoſe, for being him ſelfe the beſt *Hiſtrien* or buffon that was in his dayes to be found, inſomuch as *Cicero* ſaid *Roſcius* contended with him by varietie of liuely geſtures, to ſurmount the copy of his ſpeach, yet becauſe he was ſquint eyed and had a very vnpleaſant countenance, and lookes which made him ridiculous or rather odious to the preſence, he deuiſed theſe vizards to hide his owne ilfauored face. And thus much touching the *Comedy*.

CHAP. XV.

In what forme of Poeſie the euill and outragious behauiours of Princes were reprehended.

BVt becauſe in thoſe dayes when the Poets firſt taxed by *Satyre* and *Comedy*, there was no great ſtore of Kings or Emperors or ſuch high eſtats (al men being yet for the moſt part rude, and in a maner popularly egall) they could not ſay of them or of their behauiours any thing to the purpoſe, which caſes of Princes are ſithens taken for the higheſt and greateſt matters of all. But after that ſome men among the moe became mighty and famous in the world, ſouerainetie and dominion hauing learned them all maner of luſts and licentiouſnes of life, by which occaſions alſo their high eſtates and felicities fell many times into

moſt lowe and lamentable fortunes: whereas before in their great proſperities they were both feared and reuerenced in the higheſt degree, after their deathes when the poſteritie ſtood no more in dread of them, their infamous life and tyrannies were layd open to all the world, their wickednes reproched, their follies and extreme inſolencies derided, and their miſerable ends painted out in playes and pageants, to ſhew the mutabilitie of fortune, and the iuſt puniſhment of God in reuenge of a vicious and euill life. Theſe matters were alſo handled by the Poets, and repreſented by action as that of the *Comedies*: but becauſe the matter was higher then that of the *Comedies* the Poets ſtile was alſo higher and more loftie, the prouiſion greater, the place more magnificent: for which purpoſe alſo the players garments were made more rich and coſtly and ſolemne, and euery other thing apperteining, according to that rate: So as where the *Satyre* was pronounced by ruſticall and naked *Syluanes* ſpeaking out of a buſh, and the common players of interludes called *Plampedes*, played barefoote vpon the floore: the later *Comedies* vpon ſcaffolds, and by men well and cleanely hoſed and ſhod. Theſe matters of great Princes were played vpon lofty ſtages, and the actors thereof ware vpon their legges buskins of leather called *Cothurni*, and other ſolemne habits, and for a ſpeciall preheminence did walke vpon thoſe high corked ſhoes or pantofles, which now they call in Spaine and Italy *Shoppini*. And becauſe thoſe buſkins and high ſhoes were commonly made of goats ſkinnes very finely tanned, and dyed into colours: or for that as ſome ſay the beſt players reward, was a goate to be giuen him, or for that as other thinke, a goate was the peculiar ſacrifice of the god *Pan*, king of all the gods of the woodes: foraſmuch as a goate in Greeke is called *Tragos*, therfore theſe ſtately playes were called *Tragedies*. And thus haue ye foure ſundry formes of Poeſie *Drammatick* reprehenſiue, and put in execution by the feate and dexteritie of mans body, to wit, the *Satyre*, old *Comedie*, new *Comedie*, and *Tragedie*,

whereas all other kinde of poems except *Eglogue* whereof ſhalbe entreated hereafter, were onely recited by mouth or ſong with the voyce to ſome melodious inſtrument.

CHAP. XVI.

In what forme of Poeſie the great Princes and dominators of the world were honored.

Vt as the bad and illawdable parts of all eſtates and degrees were taxed by the Poets in one ſort or an other, and thoſe of great Princes by Tragedie in eſpecial, (and not till after their deaths) as hath bene before remembred, to th'intent that ſuch exemplifying (as it were) of their blames and aduerſities, being now dead, might worke for a ſecret reprehenſion to others that were aliue, liuing in the ſame or like abuſes. So was it great reaſon that all good and vertuous perſons ſhould for their well doings be rewarded with commendation, and the great Princes aboue all others with honors and praiſes, being for many reſpects of greater moment, to haue them good and vertuous then any inferior ſort of men. Wherfore the Poets being in deede the trumpetters of all praiſe and alſo of ſlaunder (not ſlaunder, but well deſerued reproch) were in conſcience and credit bound next after the diuine praiſes of the immortall gods, to yeeld a like ratable honour to all ſuch amongſt men, as moſt reſembled the gods by excellencie of function, and had a certaine affinitie with them, by more then humane and ordinarie vertues ſhewed in their actions here vpon earth. They were therfore praiſed by a ſecond degree of laude: ſhewing their high eſtates, their Princely genealogies and pedegrees, mariages, aliances, and ſuch noble exploites, as they had done in th'affaires of peace and of warre to the benefit of their people and countries, by inuention of any noble ſcience, or profitable Art, or by making wholſome lawes or enlarging of their dominions by honorable and iuſt conqueſts, and many other wayes. Such perſonages among the Gentiles were *Bacchus*,

Ceres, *Perſeus*, *Hercules*, *Theſeus* and many other, who thereby came to be accompted gods and halfe gods or goddeſſes [*Heroes*] and had their commendations giuen by Hymne accordingly or by ſuch other poems as their memorie was therby made famous to the poſteritie for euer after, as ſhal be more at large ſayd in place conuenient. But firſt we will ſpeake ſomewhat of the playing places, and prouiſions which were made for their pageants and pomps repreſentatiue before remembred.

CHAP. XVII.

Of the places where their enterludes or poemes drammaticke were repreſented to the people.

AS it hath bene declared, the *Satyres* were firſt vttered in their hallowed places within the woods where they honoured their gods vnder the open heauen, becauſe they had no other houſing fit for great aſſemblies. The old comedies were plaid in the broad ſtreets vpon wagons or carts vncouered, which carts were floored with bords and made for remouable ſtages to paſſe from one ſtreete of their townes to another, where all the people might ſtand at their eaſe to gaze vpon the ſights. Their new comedies or ciuill enterludes were played in open pauilions or tents of linnen cloth or lether, halfe diſplayed that the people might ſee. Afterward when Tragidies came vp they deuiſed to preſent them upon ſcaffoldes or ſtages of timber, ſhadowed with linen or lether as the other, and theſe ſtages were made in the forme of a *Semicircle*, wherof the bow ſerued for the beholders to ſit in, and the ſtring or forepart was appointed for the floore or place where the players vttered, and had in it ſundrie little diuiſions by curteins as trauerſes to ſerue for ſeueral roomes where they might repáire vnto and change their garments and come in againe, as their ſpeaches and parts were to be renewed. Alſo there was place appointed for muſiciens to ſing or to play vpon their inſtrumentes at the end of euery ſcene, to the intent

the people might be refreſhed, and kept occupied. This maner of ſtage in halfe circle, the Greekes called *theatrum*, as much to ſay as a beholding place, which was alſo in ſuch ſort contriued by benches and greeces to ſtand or ſit vpon, as no man ſhould empeach anothers ſight. But as ciuilitie and withall wealth encreaſed, ſo did the minde of man growe dayly more haultie and ſuperfluous in all his deuiſes, ſo as for their *theaters* in halfe circle, they came to be by the great magnificence of the Romain princes and people ſomptuouſly built with marble and ſquare ſtone in forme all round, and were called *Amphitheaters*, whereof as yet appears one among the ancient ruines of Rome, built by *Pompeius Magnus*, for capaſitie able to receiue at eaſe fourſcore thouſand perſons as it is left written, and ſo curiouſly contriued as euery man might depart at his pleaſure, without any annoyance to other. It is alſo to be knowne that in thoſe great *Amphitheaters*, were exhibited all maner of other ſhewes and diſports for the people, as their fence playes, or digladiations of naked men, their wraſtlings, runnings, leapings and other practiſes of actiuitie and ſtrength, alſo their baitings of wild beaſts, as Elephants, Rhinoceros[es], Tigers, Leopards and others, which ſights much delighted the common people, and therefore the places required to be large and of great content.

CHAP. XVIII.

Of the Shepheards or paſtorall Poeſie called Eglogue, and to what purpoſe it was firſt inuented and vſed.

Ome be of opinion, and the chiefe of thoſe who haue written in this Art among the Latines, that the paſtorall Poeſie which we commonly call by the name of *Eglogue* and *Bucolick*, a tearme brought in by the Sicilian Poets, ſhould be the firſt of any other, and before the *Satyre* comedie or tragedie, becauſe, ſay they, the ſhepheards and haywards aſſemblies and meetings when they kept their cattell and heards in the common fields and foreſts, was the firſt familiar con-

uerſation, and their babble and talk vnder buſhes and ſhadie trees, the firſt diſputation and contentious reaſoning, and their fleſhly heates growing of eaſe, the firſt idle wooings, and their ſongs made to their mates or paramours either vpon ſorrow or iolity of courage, the firſt amorous muſicks, ſometime alſo they ſang and played on their pipes for wagers, ſtriuing who ſhould get the beſt game, and be counted cunningeſt. All this I do agree vnto, for no doubt the ſhepheards life was the firſt example of honeſt felowſhip, their trade the firſt art of lawfull acquiſition or purchaſe, for at theſe daies robbery was a manner of purchaſe. So ſaith *Aristotle* in his bookes of the Politiques, and that paſturage was before tillage, or fiſhing or fowling, or any other predatory art or cheuiſance. And all this may be true, for before there was a ſhepheard keeper of his owne, or of ſome other bodies flocke, there was none owner in the world, quick cattel being the firſt property of any forreine poſſeſſion. I ſay forreine, becauſe alway men claimed property in their apparell and armour, and other like things made by their owne trauel and induſtry, nor thereby was there yet any good towne or city or Kings palace, where pageants and pompes might be ſhewed by Comedies or Tragedies. But for all this, I do deny that the *Eglogue* ſhould be the firſt and moſt auncient forme of artificiall Poeſie, being perſwaded that the Poet deuiſed the *Eglogue* long after the other *drammatick* poems, not of purpoſe to counterfait or repreſent the ruſticall manner of loues and communication: but vnder the vaile of homely perſons, and in rude ſpeeches to infinuate and glaunce at greater matters, and ſuch as perchance had not bene ſafe to haue beene diſcloſed in any other ſort, which may be perceiued by the Eglogues of *Virgill*, in which are treated by figure matters of greater importance then the loues of *Titirus* and *Corydon*. Theſe Eglogues came after to containe and enforme morall diſcipline, for the amendment of mans behauiour, as be thoſe of *Mantuan* and other moderne Poets.

CHAP. XIX.

Of historicall Poesie, by which the famous acts of Princes and the vertuous and worthy liues of our forefathers were reported.

THere is nothing in man of all the potential parts of his mind (reason and will except) more noble or more necessary to the actiue life then memory: because it maketh most to a sound iudgement and perfect worldly wisedome, examining and comparing the times past with the present, and by them both considering the time to come, concludeth with a stedfast resolution, what is the best course to be taken in all his actions and aduices in this world: it came vpon this reason, experience to be so highly commended in all consultations of importance, and preferred before any learning or science, and yet experience is no more than a masse of memories assembled, that is, such trials as man hath made in time before. Right so no kinde of argument in all the Oratorie craft, doth better perswade and more vniuersally satisfie then example, which is but the representation of old memories, and like successes happened in times past. For these regards the Poesie historicall is of all other next the diuine most honorable and worthy, as well for the common benefit as for the speciall comfort euery man receiueth by it. No one thing in the world with more delectation reuiuing our spirits then to behold as it were in a glasse the liuely image of our deare forefathers, their noble and vertuous maner of life, with other things autentike, which because we are not able otherwise to attaine to the knowledge of, by any of our sences, we apprehend them by memory, whereas the present time and things so swiftly passe away, as they giue vs no leasure almost to looke into them, and much lesse to know and consider of them throughly. The things future, being also euents very vncertaine, and such as can not possibly be knowne because they be not yet, can not be vsed for example

nor for delight otherwiſe then by hope. Though many promiſe the contrary, by vaine and deceitfull arts taking vpon them to reueale the truth of accidents to come, which if it were ſo as they ſurmiſe, are yet but ſciences meerely coniecturall, and not of any benefit to man or to the common wealth, where they be vſed or profeſſed. Therefore the good and exemplarie things and actions of the former ages, were reſerued only to the hiſtoricall reportes of wiſe and graue men: thoſe of the preſent time left to the fruition and iudgement of our ſences: the future as hazards and incertaine euentes vtterly neglected and layd aſide for Magicians and mockers to get their liuings by: ſuch manner of men as by negligence of Magiſtrates and remiſſes of lawes euery countrie breedeth great ſtore of. Theſe hiſtorical men neuertheleſſe vſed not the matter ſo preciſely to wiſh that al they wrote ſhould be accounted true, for that was not needefull nor expedient to the purpoſe, namely to be vſed either for example or for pleaſure: conſidering that many times it is ſeene a fained matter or altogether fabulous, beſides that it maketh more mirth than any other, works no leſſe good concluſions for example then the moſt true and veritable: but often times more, becauſe the Poet hath the handling of them to faſhion at his pleaſure, but not ſo of th' other which muſt go according to their veritie and none otherwiſe without the writers great blame. Againe as ye know mo and more excellent examples may be fained in one day by a good wit, then many ages through mans frailtie are able to put in vre, which made the learned and wittie men of thoſe times to deuiſe many hiſtoricall matters of no veritie at all, but with purpoſe to do good and no hurt, as vſing them for a maner of diſcipline and preſident of commendable life. Such was the common wealth of *Plato*, and Sir *Thomas Moores Vtopia*, reſting all in deuiſe, but neuer put in execution, and eaſier to be wiſhed then to be performed. And you ſhall perceiue that hiſtories were of three ſortes, wholly true and wholly falſe, and a

third holding part of either, but for honeſt recreation, and good example they were all of them. And this may be apparant to vs not onely by the Poeticall hiſtories, but alſo by thoſe that be written in proſe: for as *Homer* wrate a fabulous or mixt report of the ſiege of Troy, and another of *Uliſſes* errors or wandrings, ſo did *Muſeus* compile a true treatiſe of the life and loues of *Leander* and *Hero*, both of them *Heroick*, and to none ill edification. Alſo as *Theucidides* wrate a worthy and veritable hiſtorie, of the warres betwixt the *Athenians* and the *Peloponeſes*: ſo did *Zenophon*, a moſt graue Philoſopher, and well trained courtier and counſellour make another (but fained and vntrue) of the childhood of *Cyrus* king of *Perſia*, neuertheles both to one effect, that is for example and good information of the poſteritie. Now becauſe the actions of meane and baſe perſonages, tend in very few caſes to any great good example: for who paſſeth to follow the ſteps, and maner of life of a craftes man, ſhepheard or ſailer, though he were his father or deareſt frend? yea how almoſt is it poſſible that ſuch maner of men ſhould be of any vertue other then their profeſſion requireth? Therefore was nothing committed to hiſtorie, but matters of great and excellent perſons and things that the fame by irritation of good courages (ſuch as emulation cauſeth) might worke more effectually, which occaſioned the ſtory writer to chuſe an higher ſtile fit for his ſubiect, the Proſaicke in proſe, the Poet in meetre, and the Poets was by verſe exameter for his grauitie and ſtatelineſſe moſt allowable: neither would they intermingle him with any other ſhorter meaſure, vnleſſe it were in matters of ſuch qualitie, as became beſt to be ſong with the voyce, and to ſome muſicall inſtrument, as were with the Greeks, all your Hymnes and *Encomia* of *Pindarus* and *Callimachus*, not very hiſtories but a maner of hiſtoricall reportes in which caſes they made thoſe poemes in variable meaſures, and coupled a ſhort verſe with a long to ſerue that purpoſe the better, and we our ſelues who compiled this treatiſe

haue written for pleaſure a litle brief *Romance* or hiſtoricall ditty in the Engliſh tong of the Iſle of great *Britaine* in ſhort and long meetres, and by breaches or diuiſions to be more commodiouſly ſong to the harpe in places of aſſembly, where the company ſhalbe deſirous to heare of old aduentures and valiaunces of noble knights in times paſt, as are thoſe of king *Arthur* and his knights of the round table, Sir *Beuys* of *Southampton*, *Guy* of *Warvvicke* and others like. Such as haue not premonition hereof, and conſideration of the cauſes alledged, would peraduenture reproue and diſgrace euery *Romance*, or ſhort hiſtoricall ditty for that they be not written in long meeters or verſes *Alexandrins*, according to the nature and ſtile of large hiſtories, wherin they ſhould do wrong for they be ſundry formes of poems and not all one.

CHAP. XX.

In what forme of Poeſie vertue in the inferiour ſort vvas commended.

IN euerie degree and ſort of men vertue is commendable, but not egally: not onely becauſe mens eſtates are vnegall, but for that alſo vertue it ſelfe is not in euery reſpect of egall value and eſtimation. For continence in a king is of greater merit, then in a carter, th'one hauing all opportunities to allure him to luſts, and abilitie to ſerue his appetites, th'other partly, for the baſeneſſe of his eſtate wanting ſuch meanes and occaſions, partly by dread of lawes more inhibited, and not ſo vehemently caried away with vnbridled affections, and therfore deſerue not in th'one and th'other like praiſe nor equall reward, by the very ordinarie courſe of diſtributiue iuſtice. Euen ſo parſimonie and illiberalitie are greater vices in a Prince then in a priuate perſon, and puſillanimitie and iniuſtice likewiſe: for to th'one, fortune hath ſupplied inough to maintaine them in the contrarie vertues, I meane, fortitude, iuſtice. liberalitie, and magnanimitie: the Prince hauing

all plentie to vſe largeſſe by, and no want or neede to driue him to do wrong. Alſo all the aides that may be to lift vp his courage, and to make him ſtout and feareleſſe (*augent animos fortunæ*) ſaith the *Mimiſt*, and very truly, for nothing pulleth downe a mans heart ſo much as aduerſitie and lacke. Againe in a meane man prodigalitie and pride are faultes more reprehenſible then in Princes, whoſe high eſtates do require in their countenance, ſpeech and expence, a certaine extraordinary, and their functions enforce them ſometime to exceede the limites of mediocritie not excuſable in a priuat perſon, whoſe manner of life and calling hath no ſuch exigence. Beſides the good and bad of Princes is more exemplarie, and thereby of greater moment then the priuate perſons. Therfore it is that the inferiour perſons, with their inferiour vertues haue a certaine inferiour praiſe, to guerdon their good with, and to comfort them to continue a laudable courſe in the modeſt and honeſt life and behauiour. But this lyeth not in written laudes ſo much as ordinary reward and commendation to be giuen them by the mouth of the ſuperiour magiſtrate. For hiſtories were not intended to ſo generall and baſe a purpoſe, albeit many a meane ſouldier and other obſcure perſons were ſpoken of and made famous in ſtories, as we finde of *Irus* the begger, and *Therſites* the glorious noddie, whom *Homer* maketh mention of. But that happened (and ſo did many like memories of meane men) by reaſon of ſome greater perſonage or matter that it was long of, which therefore could not be an vniuerſall caſe nor chaunce to euery other good and vertuous perſon of the meaner ſort. Wherefore the Poet in praiſing the maner of life or death of anie meane perſon, did it by ſome litle dittie or Epigram or Epitaph in fewe verſes and meane ſtile conformable to his ſubiect. So haue you how the immortall gods were praiſed by hymnes, the great Princes and heroicke perſonages by ballades of praiſe called *Encomia*, both of them by hiſtoricall reports of great grauitie and maieſtie, the inferiour perſons by other ſlight poemes.

CHAP. XXI.

The forme wherein honeſt and profitable Artes and ſciences were treated.

THe profitable ſciences were no leſſe meete to be imported to the greater number of ciuill men for inſtruction of the people and increaſe of knowledge, then to be reſerued and kept for clerkes and great men onely. So as next vnto the things hiſtoricall ſuch doctrines and arts as the common wealth fared the better by, were eſteemed and allowed. And the ſame were treated by Poets in verſe *Exameter* ſauouring the *Heroicall*, and for the grauitie and comelineſſe of the meetre moſt vſed with the Greekes and Latines to ſad purpoſes. Such were the Philoſophicall works of *Lucretius Carus* among the Romaines, the Aſtronomicall of *Aratus* and *Manilius*, one Greeke th'other Latine, the Medicinall of *Nicander*, and that of *Oprianus* of hunting and fiſhes, and many moe that were too long to recite in this place.

CHAP. XXII.

In what forme of Poeſie the amorous affections and allurements were vttered.

THe firſt founder of all good affections is honeſt loue, as the mother of all the vicious is hatred. It was not therefore without reaſon that ſo commendable, yea honourable a thing as loue well meant, were it in Princely eſtate or priuate, might in all ciuil common wealths be vttered in good forme and order as other laudable things are. And becauſe loue is of all other humane affections the moſt puiſſant and paſſionate, and moſt generall to all ſortes and ages of men and women, ſo as whether it be of the yong or old or wiſe or holy, or high eſtate or low, none euer could truly bragge of any exemption in that caſe: it requireth a forme of Poeſie variable, inconſtant, affected, curi-

ous and moſt witty of any others, whereof the ioyes were to be vttered in one ſorte, the ſorrowes in an other, and by the many formes of Poeſie, the many moodes and pangs of louers, throughly to be diſcouered: the poore ſoules ſometimes praying, beſeeching, ſometime honouring, auancing, praiſing: an other while railing, reuiling, and curſing: then ſorrowing, weeping, lamenting: in the ende laughing, reioyſing and ſolacing the beloued againe, with a thouſand delicate deuiſes, odes, ſongs, elegies, ballads, ſonets and other ditties, moouing one way and another to great compaſſion.

CHAP. XXIII.
The forme of Poeticall reioyſings.

PLeaſure is the chiefe parte of mans felicity in this world, and alſo (as our Theologians ſay) in the world to come. Therefore while we may (yea alwaies if it coulde be) to reioyce and take our pleaſures in vertuous and honeſt ſort, it is not only allowable, but alſo neceſſary and very naturall to man. And many be the ioyes and conſolations of the hart: but none greater, than ſuch as he may vtter and diſcouer by ſome conuenient meanes: euen as to ſuppreſſe and hide a mans mirth, and not to haue therein a partaker, or at leaſt wiſe a witnes, is no little griefe and infelicity. Therfore nature and ciuility haue ordained (beſides the priuate ſolaces) publike reioiſings for the comfort and recreation of many. And they be of diuerſe ſorts and vpon diuerſe occaſions growne: one and the chiefe was for the publike peace of a countrie the greateſt o any other ciuill good. And wherein your Maieſti (my moſt gracious Soueraigne) haue ſhewed your ſelf to all the world for this one and thirty yeares ſpace your glorious raigne, aboue all other Princes of Chriſte dome, not onely fortunate, but alſo moſt ſufficient v tuous and worthy of Empire. An other is for iuſt a honourable victory atchieued againſt the forraine ener A third at ſolemne feaſts and pompes of coronati

and enſtallments of honourable orders. An other for iollity at weddings and marriages. An other at the births of Princes children. An other for priuate entertainements in Court, or other ſecret diſports in chamber, and ſuch ſolitary places. And as theſe reioyſings tend to diuers effects, ſo do they alſo carry diuerſe formes and nominations: for thoſe of victorie and peace are called *Triumphall*, whereof we our ſelues haue heretofore giuen ſome example by our *Triumphals* written in honour of her Maieſties long peace. And they were vſed by the auncients in like manner, as we do our generall proceſſions or Letanies with bankets aad bonefires and all manner of ioyes. Thoſe that were to honour the perſons of great Princes or to ſolemniſe the pompes of any inſtallment were called *Encomia*, we may call them carols of honour. Thoſe to celebrate marriages were called ſongs nuptiall or *Epithalamies*, but in a certaine miſticall ſenſe as ſhall be ſaid hereafter. Others for magnificence at the natiuities of Princes children, or by cuſtome vſed yearely vpon the ſame dayes, are called ſongs natall or *Genethliaca*. Others for ſecret recreation and paſtime in chambers with company or alone were the ordinary Muſickes amorous, ſuch as might be ſong with voice or to the Lute, Citheron or Harpe, or dauanced by meaſures as the Italian Pauan and galliard are at theſe daies in Princes Courts and other places of honourable or ciuill aſſembly, and of all theſe we will ſpeake in order and very briefly.

CHAP. XXIIII.
The forme of Poeticall lamentations.

Amenting is altogether contrary to reioiſing, euery man ſaith ſo, and yet is it a peece of ioy to be able to lament with eaſe, and freely to poure forth a mans inward ſorrowes and the greefs wherewith his minde is ſurcharged. This was a very neceſſary deuiſe of the Poet and a fine, beſides his poetrie to play alſo

the Phiſitian, and not onely by applying a medicine to the ordinary ſicknes of mankind, but by making the very greef it ſelfe (in part) cure of the diſeaſe. Nowe are the cauſes of mans ſorrowes many: the death of his parents, frends, allies, and children: (though many of the barbarous nations do reioyce at their burials and ſorrow at their birthes) the ouerthrowes and diſcomforts in battell, the ſubuerſions of townes and cities, the deſolations of countreis, the loſſe of goods and worldly promotions, honour and good renowne: finally the trauails and torments of loue forlorne or ill beſtowed, either by diſgrace, deniall, delay, and twenty other wayes, that well experienced louers could recite. Such of theſe greefs as might be refrained or holpen by wiſedome, and the parties owne good endeuour, the Poet gaue none order to ſorrow them: for firſt as to the good renowne it is loſt, for the more part by ſome default of the owner, and may be by his well doings recouered againe. And if it be vniuſtly taken away, as by vntrue and famous libels, the offenders recantation may ſuffiſe for his amends: ſo did the Poet *Steſichorus*, as it is written of him in his *Pallinodie* vpon the diſprayſe of *Helena*, and recouered his eye ſight. Alſo for worldly goods they come and go, as things not long proprietary to any body, and are not yet ſubiect vnto fortunes dominion ſo, but that we our ſelues are in great part acceſſarie to our own loſſes and hinderaunces, by ouerſight and miſguiding of our ſelues and our things, therefore why ſhould we bewaile our ſuch voluntary detriment? But death the irrecouerable loſſe, death the dolefull departure of frendes, that can neuer be recontinued by any other meeting or new acquaintance. Beſides our vncertaintie and ſuſpition of their eſtates and welfare in the places of their new abode, ſeemeth to carry a reaſonable pretext of iuſt ſorrow. Likewiſe the great ouerthrowes in battell and deſolations of countreys by warres, aſwell for the loſſe of many liues and much libertie as for that it toucheth the whole ſtate, and euery priuate

man hath his portion in the damage: Finally for loue, there is no frailtie in flesh and bloud so excusable as it, no comfort or discomfort greater then the good and bad successe thereof, nothing more naturall to man, nothing of more force to vanquish his will and to inuegle his iudgement. Therefore of death and burials, of th'aduersities by warres, and of true loue lost or ill bestowed, are th'onely sorrowes that the noble Poets sought by their arte to remoue or appease, not with any medicament of a contrary temper, as the *Galenistes* vse to cure [*contraria contrarijs*] but as the *Paracelsians*, who cure [*similia similibus*] making one dolour to expell another, and in this case, one short sorrowing the remedie of a long and grieuous sorrow. And the lamenting of deathes was chiefly at the very burialls of the dead, also at monethes mindes and longer times, by custome continued yearely, when as they vsed many offices of seruice and loue towardes the dead, and thereupon are called *Obsequies* in our vulgare, which was done not onely by cladding the mourners their friendes and seruauntes in blacke vestures, of shape dolefull and sad, but also by wofull countenaunces and voyces, and besides by Poeticall mournings in verse. Such funerall songs were called *Epicedia* if they were song by many, and *Monodia* if they were vttered by one alone, and this was vsed at the enterment of Princes and others of great accompt, and it was reckoned a great ciuilitie to vse such ceremonies, as at this day is also in some countrey vsed. In Rome they accustomed to make orations funerall and commendatorie of the dead parties in the publique place called *Procostris*: and our *Theologians*, in stead thereof vse to make sermons, both teaching the people some good learning, and also saying well of the departed. Those songs of the dolorous discomfits in battaile, and other desolations in warre, or of townes saccaged and subuerted, were song by the remnant of the army ouerthrowen, with great skrikings and outcries, holding the wrong end of their weapon vpwards in signe of sorrow

and diſpaire. The cities alſo made generall mournings and offred ſacrifices with Poeticall ſongs to appeaſe the wrath of the martiall gods and goddeſſes. The third ſorrowing was of loues, by long lamentation in *Elegie:* ſo was their ſong called, and it was in a pitious maner of meetre, placing a limping *Pentameter*, after a luſty *Exameter*, which made it go dolourouſly more then any other meeter.

CHAP. XXV.

Of the ſolemne reioyſings at the natiuitie of Princes children.

TO returne from ſorrow to reioyſing it is a very good hap and no vnwiſe part for him that can do it, I ſay therefore, that the comfort of iſſue and procreation of children is ſo naturall and ſo great, not onely to all men but ſpecially to Princes, as duetie and ciuilitie haue made it a common cuſtome to reioyſe at the birth of their noble children, and to keepe thoſe dayes hallowed and feſtiuall for euer once in the yeare, during the parentes or childrens liues: and that by publique order and conſent. Of which reioyſings and mirthes the Poet miniſtred the firſt occaſion honorable, by preſenting of ioyfull ſongs and ballades, prayſing the parentes by proofe, the child by hope, the whole kinred by report, and the day it ſelfe with wiſhes of all good ſucceſſe, long life, health and proſperitie for euer to the new borne. Theſe poemes were called in Greeke *Genetliaca*, with vs they may be called natall or birth ſongs.

CHAP. XXVI.

The maner of reioyſings at mariages and vveddings.

AS the conſolation of children well begotten is great, no leſſe but rather greater ought to be that which is occaſion of children, that is honorable matrimonie, a loue by al lawes allowed, not mutable nor encomb-

red with ſuch vaine cares and paſſions, as that other loue, whereof there is no aſſurance, but looſe and fickle affection occaſioned for the moſt part by ſodaine ſights and acquaintance of no long triall or experience, nor vpon any other good ground wherein any ſuretie may be conceiued: wherefore the Ciuill Poet could do no leſſe in conſcience and credit, then as he had before done to the ballade of birth: now with much better deuotion to celebrate by his poeme the chearefull day of mariages aſwell Princely as others, for that hath alwayes bene accompted with euery countrey and nation of neuer ſo barbarous people, the higheſt and holieſt, of any ceremonie apperteining to man: a match forſooth made for euer and not for a day, a ſolace prouided for youth, a comfort for age, a knot of alliance and amitie indiſſoluble: great reioyſing was therefore due to ſuch a matter and to ſo gladſome a time. This was done in ballade wiſe as the natall ſong, and was ſong very ſweetely by Muſitians at the chamber dore of the Bridegroome and Bride at ſuch times as ſhalbe hereafter declared and they were called *Epithalamies* as much to ſay as ballades at the bedding of the bride: for ſuch as were ſong at the borde at dinner or ſupper were other Muſickes and not properly *Epithalamies*. Here, if I ſhall ſay that which apperteineth to th'arte, and diſcloſe the miſterie of the whole matter, I muſt and doe with all humble reuerence beſpeake pardon of the chaſte and honorable eares, leaſt I ſhould either offend them with licentious ſpeach, or leaue them ignorant of the ancient guiſe in old times vſed at weddings (in my ſimple opinion) nothing reproueable. This *Epithalamie* was deuided by breaches into three partes to ſerue for three ſeuerall fits or times to be ſong. The firſt breach was ſong at the firſt parte of the night when the ſpouſe and her husband were brought to their bed and at the very chamber dore, where in a large vtter roome vſed to be (beſides the muſitiens) good ſtore of ladies or gentlewomen of their kinſefolkes, and others who came to honor the mariage, and the tunes

And there it remained a great while becauſe no man wiſt what it meant, till *Virgill* opened the whole fraude by this deuiſe. He wrote aboue the ſame halfe metres this whole verſe *Exameter.*

Hos ego verſiculos feci tulit alter honores.

And then finiſhed the foure half metres, thus.

Sic vos non vobis *Fertis aratra boues*
Sic vos non vobis *Vellera fertis oues*
Sic vos non vobis *Mellificatis apes*
Sic vos non vobis *Indificatis aues.*

And put to his name *Publius Virgilius Maro.* This matter came by and by to Th'emperours eare, who taking great pleaſure in the deuiſe called for *Virgill,* and gaue him not onely a preſent reward, with a good allowance of dyet a bonche in court as we vſe to call it: but alſo held him for euer after vpon larger triall he had made of his learning and vertue in ſo great reputation, as he vouchſafed to giue him the name of a frend (*amicus*) which among the Romanes was ſo great an honour and ſpeciall fauour, as all ſuch perſons were allowed to the Emperours table, or to the Senatours who had receiued them (as frendes) and they were the only men that came ordinarily to their boords, and ſolaced with them in their chambers, and gardins when none other could be admitted.

CHAP. XXVIII.

Of the poeme called Epitaph vſed for memoriall of the dead.

AN Epitaph is but a kind of Epigram only applied to the report of the dead perſons eſtate and degree, or of his other good or bad partes, to his commendation or reproch: and is an inſcription ſuch as a man may commodiouſly write or engraue vpon a tombe in few verſes, pithie, quicke and ſententious for the paſſer by to peruſe, and iudge vpon without any long tariaunce: So as if it exceede the meaſure of an Epigram, it is then (if the verſe be correſpondent) rather an Elegie

then an Epitaph which errour many of these bastard rimers commit, because they be not learned, nor (as we are wont to say) catftes [craftes?] masters, for they make long and tedious discourses, and write them in large tables to be hanged vp in Churches and chauncells ouer the tombes of great men and others, which be so exceeding long as one must haue halfe a dayes leasure to reade one of them, and must be called away before he come halfe to the end, or else be locked into the Church by the Sexten as I my selfe was once ferued reading an Epitaph in a certain cathedrall Church of England. They be ignorant of poesie that call such long tales by the name of Epitaphes, they might better call them Elegies, as I said before, and then ought neither to be engrauen nor hanged vp in tables. I haue seene them neuertheles vpon many honorable tombes of these late times erected, which doe rather disgrace then honour either the matter or maker.

CHAP. XXIX.

A certaine auncient forme of poesie by which men did vse to reproch their enemies.

AS frendes be a rich and ioyfull possession, so be foes a continuall torment and canker to the minde of man, and yet there is no possible meane to auoide this inconuenience, for the best of vs all, and he that thinketh he liues most blamelesse, liues not without enemies, that enuy him for his good parts, or hate him for his euill. There be wise men, and of them the great learned man *Plutarch* tooke vpon them to perswade the benefite that men receiue by their enemies, which though it may be true in manner of *Paradoxe*, yet I finde mans frailtie to be naturally such, and alwayes hath beene, that he cannot conceiue it in his owne case, nor shew that patience and moderation in such greifs, as becommeth the man perfite and accomplisht in all vertue: but either in deede or by word, he will seeke reuenge against them that malice him, or practise his harmes,

ſpecially ſuch foes as oppoſe themſelues to a mans loues. This made the auncient Poetes to inuent a meane to rid the gall of all ſuch Vindicatiue men: ſo as they might be a wrecked of their wrong, and neuer bely their enemie with ſlaunderous vntruthes. And this was done by a maner of imprecation, or as we call it by curſing and banning of the parties, and wiſhing all euill to a light vpon them, and though it neuer the ſooner happened, yet was it great eaſment to the boiling ſtomacke: They were called *Diræ*, ſuch as *Virgill* made ag[a]inſt *Battarus*, and *Ouide* againſt *Ibis:* we Chriſtians are for bidden to vſe ſuch vncharitable faſhions, and willed to referre all our reuenges to God alone.

CHAP. XXX.
Of ſhort Epigrames called Poſies.

THere be alſo other like Epigrammes that were ſent vſually for new yeares giftes or to be Printed or put vpon their banketting diſhes of ſuger plate, or of march paines, and ſuch other dainty meates as by the curteſie and cuſtome euery geſt might carry from a common feaſt home with him to his owne houſe, and were made for the nonce, they were called *Nenia* or *apophoreta*, and neuer contained aboue one verſe, or two at the moſt, but the ſhorter the better, we call them Poſies, and do paint them now a dayes vpon the backe ſides of our fruite trenchers of wood, or vſe them as deuiſes in rings and armes and about ſuch courtly purpoſes. So haue we remembred and ſet forth to your Maieſtie very briefly, all the commended fourmes of the auncient Poeſie, which we in our vulgare makings do imitate and vſe vnder theſe common names: enterlude, ſong, ballade, carroll and ditty: borrowing them alſo from the French al ſauing this word (ſong) which is our naturall Saxon Engliſh word. The reſt, ſuch as time and vſurpation by cuſtome haue allowed vs out of the primitiue Greeke and Latine, as Comedie, Tragedie, Ode, Epitaphe, Elegie, Epigramme, and other moe.

And we haue purpoſely omitted all nice or ſcholaſticall curioſities not meete for your Maieſties contemplation in this our vulgare arte, and what we haue written of the auncient formes of Poemes, we haue taken from the beſt clerks writing in the ſame arte. The part that next followeth to wit of proportion, becauſe the Greeks nor Latines neuer had it in vſe nor made any obſeruation, no more then we doe of their feete, we may truly affirme, to haue bene the firſt deuiſers thereof our ſelues, as αὐτοδίδακτοι, and not to haue borrowed it of any other by learning or imitation, and thereby truſting to be holden the more excuſable if any thing in this our labours happen either to miſlike, or to come ſhort of th'authors purpoſe, becauſe commonly the firſt attempt in any arte or engine artificiall is amendable, and in time by often experiences reformed. And ſo no doubt may this deuiſe of ours be, by others that ſhall take the penne in hand after vs.

CHAP. XXXI.

Who in any age haue bene the moſt commended writers in our Engliſh Poeſie, and the Authors cenſure giuen vpon them.

IT appeareth by ſundry records of bookes both printed and written, that many of our countreymen haue painfully trauelled in this part: of whoſe works ſome appeare to be but bare tranſlations, other ſome matters of their owne inuention and very commendable, whereof ſome recitall ſhall be made in this place, to th'intent chiefly that their names ſhould not be defrauded of ſuch honour as ſeemeth due to them for hauing by their thankefull ſtudies ſo much beautified our Engliſh tong, as at this day it will be found our nation is in nothing inferiour to the French or Italian for copie of language, ſubtiltie of deuice, good method and proportion in any forme of poeme, but that they may compare with the moſt, and perchance paſſe a great many of them. And I will not reach aboue the

time of king *Edward* the third, and *Richard* the second for any that wrote in English meeter: because before their times by reason of the late Normane conquest, which had brought into this Realme much alteration both of our langage and lawes, and there withall a certain martiall barbarousnes, whereby the study of all good learning was so much decayd, as long time after no man or very few entended to write in any laudable science: so as beyond that time there is litle or nothing worth commendation to be founde written in this arte. And those of the first age were *Chaucer* and *Gower* both of them as I suppose Knightes. After whom followed *Iohn Lydgate* the monke of Bury, and that nameles, who wrote the *Satyre* called Piers Plowman, next him followed *Harding* the Chronicler, then in king *Henry* th' eight times *Skelton*, (I wot not for what great worthines) surnamed the Poet *Laureat*. [In the latter end of the same kings raigne sprong vp a new company of courtly makers, of whom Sir *Thomas Wyat* th'elder and *Henry* Earle of Surrey were the two chieftaines, who hauing trauailed into Italie, and there tasted the sweete and stately measures and stile of the Italian Poesie as nouices newly crept out of the schooles of *Dante Ariosto* and *Petrarch*, they greatly pollished our rude and homely maner of vulgar Poesie, from that it had bene before, and for that cause may iustly be sayd the first reformers of our English meetre and stile. In the same time or not long after was the Lord *Nicholas Vaux*, a man of much facilitie in vulgar makings. Afterward in king *Edward* the sixths time came to be in reputation for the same facultie *Thomas Sternehold*, who first translated into English certaine Psalmes of Dauid, and *Iohn Hoywood* the Epigrammatist who for the myrth and quickneſſe of his conceits more then for any good learning was in him came to be well benefited by the king. But the principall man in this profession at the same time was Maister *Edward Ferrys* a man of no lesse mirth and felicitie that way, but of much more skil and magnificence in his meeter, and therefore wrate

for the moſt part to the ſtage, in Tragedie and ſometimes in Comedie or Enterlude, wherein he gaue the king ſo much good recreation, as he had thereby many good rewardes. In Queenes *Maries* time floriſhed aboue any other Doctour *Phaer* one that was well learned and excellently well tranſlated into Engliſh verſe Heroicall certaine bookes of *Virgils Æneidos*. Since him followed Maiſter *Arthure Golding*, who with no leſſe commendation turned into Engliſh meetre the Metamorphoſis of *Ouide*, and that other Doctour, who made the ſupplement to thoſe bookes of *Virgils Æneidos*, which Maiſter *Phaer* left vndone. And in her Maieſties time that now is are ſprong vp an other crew of Courtly makers Noble men and Gentlemen of her Maieſties owne ſeruauntes, who haue written excellently well as it would appeare if their doings could be found out and made publicke with the reſt, of which number is firſt that noble Gentleman *Edward* Earle of Oxford. *Thomas* Lord of Bukhurſt, when he was young, *Henry* Lord Paget, Sir *Philip Sydney*, Sir *Walter Rawleigh*, Maſter *Edward Dyar*, Maiſter *Fulke Greuell*, *Gaſcon*, *Britton*, *Turberuille* and a great many other learned Gentlemen, whoſe names I do not omit for enuie, but to auoyde tedioufneſſe, and who haue deſerued no little commendation. But of them all particularly this is myne opinion, that *Chaucer*, with *Gower*, *Lidgat* and *Harding* for their antiquitie ought to haue the firſt place, and *Chaucer* as the moſt renowmed of them all, for the much learning appeareth to be in him aboue any of the reſt. And though many of his bookes be but bare tranſlations out of the Latin and French, yet are they wel handled, as his bookes of *Troilus* and *Creſſeid*, and the Romant of the Roſe, whereof he tranſlated but one halfe, the deuice was *Iohn de Mehunes* a French Poet, the Canterbury tales were *Chaucers* owne inuention as I ſuppoſe, and where he ſheweth more the naturall of his pleaſant wit, then in any other of his workes, his ſimilitudes compariſons and all other deſcriptions are ſuch as can not be amended. His

[illegible] is very graue [illegible] and the verse [illegible] tales be but [illegible] well becomming the [illegible] in which euery [illegible] *Gower* fau- [illegible] had nothing in [illegible] his verse was homely [illegible] wordes strained much [illegible] his ryme wrested, and [illegible] the applications of [illegible] him. and yet those many [illegible] neither doth the substance [illegible] were the subtilitie of his [illegible] onely and no deuiser of [illegible] that wrate in good verse. [illegible] Historicall, handled himselfe [illegible] and maner of his subiect. [illegible] Piers Ploughman, seemed to [illegible] of that time, and therefore bent [illegible] the disorders of that age, and [illegible] of the Romane Clergy, of whose fall [illegible] very true Prophet, his verse is but [illegible] and his termes hard and obscure, so [illegible] pleasure to be taken. *Skelton* a [illegible] but with more rayling and scoffery then [illegible] Lawreat, such among the Greekes were [illegible] *mi.* with vs Buffons, altogether applying [illegible] to Scurrillities and other ridiculous matters. [illegible] Earle of Surrey and Sir *Thomas Wyat*, betweene [illegible] very litle difference, I repute them (as [illegible]) for the two chief lanternes of light to all others [illegible] have since employed their pennes vpon English [illegible] their conceits were loftie, their stiles stately, [illegible] conueyance cleanely, their termes proper, their [illegible] sweete and well proportioned, in all imitating very naturally and studiously their Maister *Francis Petrarcha*. The Lord *Vaux* his commendation lyeth chiefly in the facillitie of his meetre, and the aptnesse

of his deſcriptions ſuch as he taketh vpon him to make, namely in ſundry of his Songs, wherein he ſheweth the counterfait action very liuely and pleaſantly. Of the later ſort I thinke thus. That for Tragedie, the Lord of Buckhurſt, and Maiſter *Edward Ferrys* for ſuch doings as I haue ſene of theirs do deſerue the hyeſt price: Th'Earle of Oxford and Maiſter *Edwardes* of her Maieſties Chappell for Comedy and Enterlude. For Eglogue and paſtorall Poeſie, Sir *Philip Sydney* and Maiſter *Challenner*, and that other Gentleman who wrate the late ſhepheardes Callender. For dittie and amourous *Ode* I finde Sir *Walter Rawleyghs* vayne moſt loftie, inſolent, and paſſionate. Maiſter *Edward Dyar*, for Elegie moſt ſweete, ſolempne and of high conceit. *Gaſcon* for a good meeter and for a plentifull vayne. *Phaer* and *Golding* for a learned and well corrected verſe, ſpecially in tranſlation cleare and very faithfully anſwering their authours intent. Others haue alſo written with much facillitie, but more commendably perchance if they had not written ſo much nor ſo popularly. But laſt in recitall and firſt in degree is the Queene our ſoueraigne Lady, whoſe learned, delicate, noble Muſe, eaſily ſurmounteth all the reſt that haue written before her time or ſince, for ſence, ſweetneſſe and ſubtillitie, be it in Ode, Elegie, Epigram, or any other kinde of poeme Heroick or Lyricke, wherein it ſhall pleaſe her Maieſtie to employ her penne, euen by as much oddes as her owne excellent eſtate and degree exceedeth all the reſt of her moſt humble vaſſalls.

THE SECOND BOOKE,

OF PROPORTION POETICAL.

CHAP. I.
Of Proportion Poeticall.

IT is ſaid by ſuch as profeſſe the Mathematicall ſciences, that all things ſtand by proportion, and that without it nothing could ſtand to be good or beautiful. The Doctors of our Theologie to the ſame effect, but in other termes, ſay: that God made the world by number, meaſure and weight: ſome for weight ſay tune, and peraduenture better. For weight is a kind of meaſure or of much conueniencie with it: and therefore in their deſcriptions be alwayes coupled together *(ſtatica et metrica)* weight and meaſures. Hereupon it ſeemeth the Philoſopher gathers a triple proportion, to wit, the Arithmeticall, the Geometricall, and the Muſicall. And by one of theſe three is euery other proportion guided of the things that haue conueniencie by relation, as the viſible by light colour and ſhadow: the audible by ſtirres, times and accents: the odorable by ſmelles of ſundry temperaments: the taſtible by ſauours to the rate: the tangible by his obiectes in this

or that regard [illegible]
returning [illegible]
of the M[illegible]
skill to [illegible]
nime be a [illegible]
certaine [illegible]
not pertaine [illegible]
cents of the [illegible]
tunes, as is the [illegible]
ſtruments, as [illegible]
like. And [illegible]
points: [illegible]
all which [illegible]

[illegible]
and were [illegible]
right. [illegible]
ſay a [illegible]
of the [illegible]
number [illegible]
without [illegible]
all the [illegible]
it be [illegible]
another [illegible]
ſtaffe [illegible]
eſt [illegible]
while they [illegible]
part the [illegible]
verſes [illegible]
The [illegible]
foure ver[illegible]
[illegible]

The fourth is in ſeuen verſes, and is the chiefe of our ancient proportions vſed by any rimer writing any thing of hiſtorical or graue poeme, as ye may ſee in *Chaucer* and *Lidgate* th'one writing the loues of *Troylus* and *Creſſeida*, th'other of the fall of Princes: both by them tranſlated not deuiſed. The firſt [fifth?] proportion is of eight verſes very ſtately and *Heroicke*, and which I like better then that of ſeuen, becauſe it receaueth better band. The ſixt is of nine verſes, rare but very graue. The ſeuenth proportion is of tenne verſes, very ſtately, but in many mens opinion too long: neuertheleſſe of very good grace and much grauitie. Of eleuen and twelue I find none ordinary ſtaues vſed in any vulgar language, neither doth it ſerue well to continue any hiſtoricall report and ballade, or other ſong: but is a dittie of it ſelf, and no ſtaffe, yet ſome moderne writers haue vſed it but very ſeldome. Then laſt of all haue ye a proportion to be vſed in the number of your ſtaues, as to a caroll and a ballade, to a ſong, and a round, or virelay. For to an hiſtoricall poeme no certain number is limited, but as the matter ſals out: alſo a *diſtick* or couple of verſes is not to be accompted a ſtaffe, but ſerues for a continuance as we ſee in Elegie, Epitaph, Epigramme or ſuch meetres, of plaine concord not harmonically entertangled, as ſome other ſongs of more delicate muſick be.

A ſtaffe of foure verſes containeth in it ſelfe matter ſufficient to make a full periode or complement of ſence, though it doe not alwayes ſo, and therefore may go by diuiſions.

A ſtaffe of fiue verſes, is not much vſed becauſe he that can not comprehend his periode in foure verſes, will rather driue it into ſix then leaue it in fiue, for that the euen number is more agreable to the eare then the odde is.

A ſtaffe of ſixe verſes, is very pleaſant to the eare, and alſo ſerueth for a greater complement then the inferiour ſtaues, which maketh him more commonly to be vſed.

A ſtaffe of ſeuen verſes, moſt vſuall with our auncient makers, alſo the ſtaffe of eight, nine and ten of larger complement then the reſt, are onely vſed by the later makers, and vnleſſe they go with very good bande, do not ſo well as the inferiour ſtaues. Therefore if ye make your ſtaffe of eight, by two ſowers not entertangled, it is not a huitaine or a ſtaffe of eight, but two quadreins, ſo is it in ten verſes, not being entertangled they be but two ſtaues of fiue.

CHAP. III.
Of proportion in meaſure.

MEeter and meaſure is all one, for what the Greekes called μετρον, the Latines call *Menſura*, and is but the quantitie of a verſe, either long or ſhort. This quantitie with them conſiſteth in the number of their feete: and with vs in the number of ſillables, which are comprehended in euery verſe, not regarding his feete, otherwiſe then that we allow in ſcanning our verſe, two ſillables to make one ſhort portion (ſuppoſe it a foote) in euery verſe. And after that ſort ye may ſay, we haue feete in our vulgare rymes, but that is improperly: for a foote by his ſence naturall is a member of office and function, and ſerueth to three purpoſes, that is to ſay, to go, to runne, and to ſtand ſtill: ſo as he muſt be ſometimes ſwift, ſometimes ſlow, ſometime vnegally marching or peraduenture ſteddy. And if our feete Poeticall want theſe qualities it can not be ſayd a foote in ſence tranſlatiue as here. And this commeth to paſſe, by reaſon of the euident motion and ſtirre, which is perceiued in the ſounding of our wordes not alwayes egall: for ſome aske longer, ſome ſhorter time to be vttered in, and ſo by the Philoſophers definition, ſtirre is the true meaſure of time. The Greekes and Latines becauſe their wordes hapned to be of many ſillables, and very few of one ſillable, it fell out right with them to conceiue and alſo to perceiue, a notable diuerſitie of motion and times in the pronuntiation of their wordes,

and therefore to euery *biſſillable* they allowed two tim
and to a *triſſillable* three times, and to euery *poliſill*
more, according to his quantitie, and their times w
ſome long, ſome ſhort according as their motions w
ſlow or ſwift. For the ſound of ſome ſillable ſtayd
eare a great while, and others ſlid away ſo quickly,
if they had not bene pronounced, then euery ſilla
being allowed one time, either ſhort or long, it fell
that euery *tretraſillable* had foure times, euery *triſſill*
three, and the *biſſillable* two, by which obſeruati
euery word, not vnder that ſiſe, as he ranne or ſtood
a verſe, was called by them a ſoote of ſuch and ſo ma
times, namely the *biſſillable* was either of two lo
times as the *ſpondeus*, or two ſhort, as the *pirchius*,
of a long and a ſhort as the *trocheus*, or of a ſhort a
a long as the *iambus:* the like rule did they ſet vp
the word *triſſillable*, calling him a foote of three tim
as the *dactilus* of a long and two ſhort: the *mollo*
of three long, the *tribracchus* of three ſhort, the *am*
bracchus of two long and a ſhórt, the *amphimacer* of t
ſhort and a long. The word of foure ſillables th
called a foote of foure times, ſome or all of them, eith
long or ſhort: and yet not ſo content they mount
higher, and becauſe their wordes ſerued well there
they made feete of ſixe times: but this proceeded mo
of curioſitie, then otherwiſe: for whatſoeuer foote pa
the *triſſiliable* is compounded of his inferiour as eue
number Arithmeticall aboue three, is compounded
the inferiour number as twiſe two make foure, but th
three is made of one number, videl. of two and
vnitie(Now becauſe our naturall and primitiue la
guage of the *Saxon Engliſh*, beares not any wordes (
leaſt very ſew) of moe ſillables then one (for whatſoeu
we ſee exceede, commeth to vs by the alterations of o
language growen vpon many conqueſtes and otherwiſ
there could be no ſuch obſeruation of times in the fou
of our wordes, and for that cauſe we could not haue th
feete which the Greeks and Latines haue in the
meetres: but of this ſtirre and motion of their deuiſe

ete, nothing can better ſhew the qualitie then theſe
nners at common games, who ſetting forth from the
ſt goale, one giueth the ſtart ſpeedely and perhap
efore he come half way to th'other goale, decayeth
s pace, as a man weary and fainting: another is ſlow
the ſtart, but by amending his pace keepes euen with
fellow or perchance gets before him: another one
ile gets ground. another while loſeth it again, either
the beginning, or middle of his race, and ſo proceede
egally ſometimes ſwift ſometimes ſlow as his breath
forces ſerue him: another for there be that play on
d will neuer change their pace, whether they win or
ſe the game: in this manner doth the *Greeke dactilus*
egin ſlowly and keepe on ſwifter [illegible] for his
ce being deuided into three parts he ſpends one, and
at is the firſt ſlowly, the other two he ſwiftly, the
napeſtus his two firſt parts ſwiftly, the laſt ſlowly, the
Molloſſus ſpends all three parts of his race ſlowly and
gally. *Bacchius* his firſt part ſwiftly, and two laſt parts
owly. The *tribrachus* all his three parts ſwiftly, the
tribacchius his two firſt parts ſlowly, [illegible]
ifidly: the *amphimacer* his firſt and laſt parts ſlow
d his middle part ſwiftly, the *amphibrachus* his firſt
d laſt parts ſwiftly but his middle part ſlowly, and ſo
of others by the proportion [illegible] was a great [illegible]
ſuficiall difference of meter, and yet [illegible]
metres to haue a meaſure [illegible] was
Greeke called [illegible]
yme, but [illegible]
ch feete [illegible]
ſpatide, [illegible]
could take any delight [illegible]
ſuperiore [illegible]
utterance, and [illegible]
metical [illegible]
ithmus but [illegible]
meane the [illegible]
curiouſlie [illegible]
much.

CHAP. III. [IV.]

How many ſorts of meaſures we vſe in our vu

TO returne from rime to our meaſure : it hath bene ſayd that according number of the ſillables contained ir verſe, the ſame is ſayd a long o meeter, and his ſhorteſt proportio foure ſillables, and his longeſt of twelue, they t it aboue, paſſe the bounds of good proportion. euery meeter may be aſwel in the odde as in th ſillable, but better in the euen, and one verſe n gin in the euen, and another follow in the odc ſo keepe a commendable proportion. The ver containeth but two ſilables, which may be in on is not vſuall: therefore many do deny him t verſe, ſaying that it is but a foot, and that a can haue no leſſe then two feete at the leaſt find it otherwiſe aſwell among the beſt Italian as alſo with our vulgar makers, and that two ſ ſerue wel for a ſhort meaſure in the firſt plac midle, and end of a ſtaffe: and alſo in diuerſe tions and by ſundry diſtances, and is very pa and of good grace, as ſhalbe declared more a in the Chapter of proportion by ſcituation.

The next meaſure is of two feete or of foure ſi and then one word *tetraſillable* diuided in the n makes vp the whole meeter, as thus

Rēuē rēntlīe

Or a triſſillable and one monoſillable thus. *aine God*, or two biſſillables and that is pleſar *Reſtore againe*, or with foure monoſſillables, ar is beſt of all thus, *When I doe thinke*, I finde no in a meetre of three ſillables nor in effect in an but they may be vſed for varietie ſake, and ſp being enterlaced with others the meetre of ſix ſ is very ſweete and delicate as thus.

O God vvhen I behold
This bright heauen ſo hye

By thine owne hands of old
Contriud ſo cunningly.

The meter of ſeuen ſillables is not vſual, no more is that of nine and eleuen, yet if they be well compoſed, that is, their *Cefure* well appointed, and their laſt accent which makes the concord, they are commendable inough, as in this ditty where one verſe is of eight an other is of ſeuen, and in the one the accent vpon the laſt, in the other vpon the laſt ſaue on[e].

The ſmoakie ſighes, the bitter teares
That I in vaine haue waſted
The broken ſleepes, the woe and feares
That long in me haue laſted
Will be my death, all by thy guilt
And not by my deſeruing
Since ſo inconſtantly thou wilt
Not loue but ſtill be ſweruing.

And all the reaſon why theſe meeters in all ſillable are alowable is, for that the ſharpe accent falles vpon the *penultima* or laſt ſaue one ſillable of the verſe, which doth ſo drowne the laſt, as he ſeemeth to paſſe away in maner vnpronounced, and ſo make the verſe ſeeme euen: but if the accent fall vpon the laſt and leaue two flat to finiſh the verſe, it will not ſeeme ſo: for the odnes will more notoriouſly appeare, as for example in the laſt verſe before recited *Not loue but ſtill be ſweruing*, ſay thus *Loue it is a maruelous thing.* Both verſes be of egall quantitie, vidz. ſeauen ſillables a peece, and yet the firſt ſeemes ſhorter then the later, who ſhewes a more odneſſe then the former by reaſon of his ſharpe accent which is vpon the laſt ſillable, and makes him more audible then if he had ſlid away with a flat accent, as the word *ſwéruing.*

Your ordinarie rimers vſe very much their meaſures in the odde as nine and eleuen, and the ſharpe accent vpon the laſt ſillable, which therefore makes him go ill fauouredly and like a minſtrels muſicke. Thus ſayd one in a meeter of eleuen very harſhly in mine eare, whether it be for lacke of good rime or of good reaſon, or of both I wot not.

Now ſucke childe and ſleepe childe, thy mothers owne ioy
Her only ſweete comfort, to drowne all annoy
For beauty ſurpaſſing the azured skie
I loue thee my darling, as ball of mine eye.

This ſort of compoſition in the odde I like not, vnleſſe it be holpen by the *Ceſure* or by the accent as I ſayd beſore.

The meeter of eight is no leſſe pleaſant then that of ſixe, and the *Ceſure* ſals iuſt in the middle, as this of the Earle of Surreyes.

When raging loue, with extreme payne.

The meeter of ten ſillables is very ſtately and Heroicall, and muſt haue his *Ceſure* ſall vpon the fourth ſillable, and leaue ſixe behinde him thus.

I ſerue at eaſe, and gouerne all with woe.

This meeter of twelue ſillables the French man calleth a verſe *Alexandrine*, and is with our moderne rimers moſt vſuall: with the auncient makers it was not ſo. For before Sir *Thomas Wiats* time they were not vſed in our vulgar, they be for graue and ſtately matters fitter than for any other ditty of pleaſure. Some makers write in verſes of foureteene ſillables, giuing the *Ceſure* at the firſt eight, which proportion is tedious, for the length of the verſe kepeth the eare too long from his delight, which is to heare the cadence or the tuneable accent in the ende of the verſe. Neuertheleſſe that of twelue if his *Ceſure* be iuſt in the middle, and that ye ſuffer him to runne at full length, and do not as the common rimers do, or their Printer for ſparing of paper, cut them of in the middeſt, wherin they make in two verſes but halfe rime. They do very wel as wrote the Earle of Surrey tranſlating the booke of the preacher.

Salomon Dauids ſonne, king of Ieruſalem.

This verſe is very good *Alexandrine*, but perchaunce woulde haue ſounded more muſically, if the firſt word had bene a diſſillable, or two monoſillables and not a triſſillable: hauing this ſharpe accent vppon the *Antepenultima* as it hath, by which occaſion it runnes like a

Dactill, and carries the two later ſillables away ſo ſpeedily as it ſeemes but one foote in our vulgar meaſure, and by that meanes makes the verſe ſeeme but of eleuen ſillables, which odneſſe is nothing pleaſant to the eare. Iudge ſome body whether it would haue done better (if it might) haue bene ſayd thus,

Robóham Dauids ſonne king of Ierusalem.

Letting the ſharpe accent fall vpon *bo*, or thus

Reſtóre king Dáuids ſónne vntó Ierúſalém

For now the ſharpe accent falles vpon *bo*, and ſo doth it vpon the laſt in *reſtóre*, which was not in th'other verſe. But becauſe we haue ſeemed to make mention of *Ceſure*, and to appoint his place in euery meaſure, it ſhall not be amiſſe to ſay ſomewhat more of it, and alſo of ſuch pauſes as are vſed in vtterance, and what commoditie or delectation they bring either to the ſpeakers or to the hearers.

CHAP. IIII. [*V.*]
Of Ceſure.

Here is no greater difference betwixt a ciuill and brutiſh vtteraunce then cleare diſtinction of voices: and the moſt laudable languages are alwaies moſt plaine and diſtinct, and the barbarous moſt confuſe and indiſtinct: it is therefore requiſit that leaſure be taken in pronuntiation, ſuch as may make our wordes plaine and moſt audible and agreable to the eare: alſo the breath aſketh to be now and then releeued with ſome pauſe or ſtay more or leſſe: beſides that the very nature of ſpeach (becauſe it goeth by clauſes of ſeuerall conſtruction and ſence) requireth ſome ſpace betwixt them with intermiſſion of ſound, to th'end they may not huddle one vpon another ſo rudly and ſo faſt that th'eare may not perceiue their difference. For theſe reſpectes the auncient reformers of language, inuented, three maner of pauſes, one of leſſe leaſure then another, and ſuch ſeuerall intermiſſions of ſound to ſerue (beſides

easment to the breath) for a treble distinction of sentences or parts of speach, as they happened to be more or lesse perfect in sence. The shortest pause or intermission they called *comma* as who would say a peece of a speach cut of. The second they called *colon*, not a peece but as it were a member for his larger length, because it occupied twise as much time as the *comma*. The third they called *periodus*, for a complement or full pause, and as a resting place and perfection of so much former speach as had bene vttered, and from whence they needed not to passe any further vnles it were to renew more matter to enlarge the tale. This cannot be better represented then by example of these common trauailers by the hie ways, where they seeme to allow themselues three maner of staies or easements: one a horsebacke calling perchaunce for a cup of beere or wine, and hauing dronken it vp rides away and neuer lights: about noone he commeth to his Inne, and there baites him selfe and his horse an houre or more: at night when he can conueniently trauaile no further, he taketh vp his lodging, and rests him selfe till the morrow: from whence he followeth the course of a further voyage, if his businesse be such. Euen so our Poet when he hath made one verse, hath as it were finished one dayes iourney, and the while easeth him selfe with one baite at the least, which is a *Comma* or *Cesure* in the mid way, if the verse be euen and not odde, otherwise in some other place, and not iust in the middle. If there be no *Cesure* at all, and the verse long, the lesse is the makers skill and hearers delight. Therefore in a verse of twelue sillables the *Cesure* ought to fall right vpon the sixt sillable: in a verse of eleuen vpon the sixt also leauing siue to follow. In a verse of ten vpon the fourth, leauing sixe to follow. In a verse of nine vpon the fourth, leauing siue to follow. In a verse of eight iust in the middest, that is, vpon the fourth. In a verse of seauen, either vpon the fourth or none at all, the meeter very ill brooking any pause. In a verse of sixe sillables and vnder is needefull no *Cesure*

at all, because the breath asketh no rebate: yet if ye give any *Cæsura*, it is to make distinction of sense more then for any thing else: and such *Cæsura* must never be made in the middest of any word, but it be well appointed. So may you see that the vse of these pauses or distinctions is not generally with the vulgar Poet as it is with the Prose writer, because the Poets chiefe Musicke lying in his rime or concorde to beare the Simphonie, he maketh all the haste he can to be at an end of his verse, and delights not in many stayes by the way, and therefore giueth but one *Cæsura* to any verse: and thus much for the founding of a meetre. Nevertheless he may vse in any verse both his *comma*, *colon*, and *interrogative* point, as well as in prose. But our ancient rymers, as *Chaucer*, *Lydgate* and others, vsed their *Cæsuras* either very seldome, or not at all, or else very licentiously, and many times made their meetres they called them riding ryme of such vnhappy words as would allow no conuenient *Cæsura*, and therefore did let their rymes runne out at length, and never stay till they came to the end: which maner though it were not to be misliked in some sort of meetre, yet in every long verse the *Cæsura* ought to be kept precisely, if it were but to serue as a law to correct the licentiousnesse of rymers, besides that it pleaseth the eare better, and sheweth more cunning in the maker by following the rule of his restraint. For a rymer that will be tyed to no rules at all, but range as he list, may easily vttter what he will: but such maner of Poesie is called in our vulgar, ryme dogrell, with which rebuke we will in no case our maker should be touched. Therfore before all other things let his ryme and concordes be true, cleare and audible with no lesse delight, then almost the strayned note of a Musicians mouth, and not darke or wrenched by wrong writing as many doe to patch vp their meetres, and so follow in their arte neither rule, reason nor ryme. Much more might be sayd for the vse of your three pauses, *comma*, *colon*, and *period*, for perchance it be not all a matter to vse many *co-*

mas, and few, nor *colons* likewiſe, or long or ſhort *periodes*, for it is diuerſly vſed, by diuers good writers. But becauſe it apperteineth more to the oratour or writer in proſe then in verſe, I will ſay no more in it, then thus, that they be vſed for a commodious and ſenſible diſtinction of clauſes in proſe, ſince euery verſe is as it were a clauſe of it ſelfe, and limited with a *Cesure* howſoeuer the ſence beare, perfect or imperfect, which difference is obſeruable betwixt the proſe and the meeter.

CHAP. V. [VI.]

Of Proportion in Concord, called Symphonie or rime.

BEcauſe we vſe the word rime (though by maner of abuſion) yet to helpe that fault, againe we apply it in our vulgar Poeſie another way very commendably and curiouſly. For wanting the currantneſſe of the Greeke and Latine feete, in ſtead thereof we make in th' ends of our verſes a certaine tunable ſound: which anon after with another verſe reaſonably diſtant we accord together in the laſt fall or cadence: the eare taking pleaſure to heare the like tune reported, and to feele his returne. And for this purpoſe ſerue the *monoſillables* of our Engliſh Saxons excellently well, becauſe they do naturally and indifferently receiue any accent, and in them if they finiſh the verſe, reſteth the ſhrill accent of neceſſitie, and ſo doth it not in the laſt of euery *biſſillable*, nor of euery *poliſillable* word: but to the purpoſe, *ryme* is a borrowed word from the Greeks by the Latines and French, from them by vs Saxon angles, and by abuſion as hath bene ſayd, and therefore it ſhall not do amiſſe to tell what this *rithmos* was with the Greekes, for what is it with vs hath bene alreadyſayd. There is an accomptable number which we call *arithmeticall (arithmos)* as one, two, three. There is alſo a muſicall or audible number, faſhioned by ſtirring of tunes and their ſundry times in the vtterance of our wordes, as when the voice goeth high or low, or ſharpe or

flat, or swift or slow: and this is called [illegible] numerositie, that is to say, a certaine flowing [illegible] by slipper words and syllables, such as the [illegible] vtters, and the eare with pleasure receiueth [illegible] flowing of wordes with much volubilitie [illegible] ceeding from the mouth is in some [illegible] breedeth to th'eare a great compassion. [illegible] grew by the smooth and delicate [illegible] feete, which we haue not in our [illegible] as much as may be the most flowing [illegible] syllables, that we can picke out [illegible] that by the name of ryme, as the [illegible] give the name of ryme onely [illegible] table consentes in the latter end [illegible] which concordes the Greekes [illegible] in their Poesie till by the barbarous [illegible] cape, it was brought into the [illegible] schoole, as hath bene before [illegible] Greekes and Latines both [illegible] dentes of like termination [illegible] and was the nearest that they [illegible] but is not our right [illegible] this terme *ryme* be [illegible] is another point in [illegible] *rithme* or numerositie [illegible] vse throughout, whereas [illegible] latter end, if they [illegible] and he end in [illegible]

[illegible]

Of [illegible] time [illegible]
Estimation of [illegible]
[illegible]

[illegible] time [illegible]
[illegible]
[illegible]
[illegible]
[illegible]

a le [illegible]

moſt part, it was of neceſſity that they could not vtter euery ſillable with one like and egall ſounde, nor in like ſpace of time, nor with like motion or agility: but that one muſt be more ſuddenly and quickely forſaken, or longer pawſed vpon then another: or ſounded with a higher note and clearer voyce then another, and of neceſſitie this diuerſitie of ſound, muſt fall either vpon the laſt ſillable, or vpon the laſt ſaue one, or vpon the third and could not reach higher to make any notable difference, it cauſed them to giue vnto three different ſounds, three ſeuerall names: to that which was higheſt lift vp and moſt eleuate or ſhrilleſt in the eare, they gaue the name of the ſharpe accent, to the loweſt and moſt baſe becauſe it ſeemed to fall downe rather then to riſe vp, they gaue the name of the heauy accent, and that other which ſeemed in part to lift vp and in part to fall downe, they called the circumflex, or compaſt accent: and if new termes were not odious, we might very properly call him the (windabout) for ſo is the Greek word. Then bycauſe euery thing that by nature fals down is ſaid heauy, and whatſoeuer naturally mounts vpward is ſaid light, it gaue occaſion to ſay that there were diuerſities in the motion of the voice, as ſwift and ſlow, which motion alſo prefuppoſes time, bycauſe time is *menſura motus*, by the Philoſopher: ſo haue you the cauſes of their primitiue inuention and vſe in our arte of Poeſie, all this by good obſeruation we may perceiue in our vulgar wordes if they be of mo ſillables then one, but ſpecially if they be *triſſillables*, as for example in theſe wordes [*altitude*] and [*heauineſſe*] the ſharpe accent falles vpon [*al*] and [*he*] which be the *antepenultimaes*: the other two fall away ſpeedily as if they were ſcarſe ſounded in this *triſſilable* [*forſaken*] the ſharp accent fals vpon [*ſa*] which is the *penultima*, and in the other two is heauie and obſcure. Againe in theſe *biſſillables*, *endúre*, *vnfúre*, *demúre*: *aſpíre*, *deſíre*, *retíre*, your ſharpe accent falles vpon the laſt ſillable: but in words *monoſillable* which be for the more part our naturall Saxon Engliſh, the accent is in-

different, and may be vſed for ſharp or flat and heauy at our pleaſure. I ſay Saxon Engliſh, for our Normane Engliſh alloweth vs very many *biſſillables*, and alſo *triſſillables* as, *reuerence*, *diligence*, *amorous*, *deſirous*, and ſuch like.

CHAP. VII. [*VIII.*]

Of your Cadences by which your meeter is made Symphonicall when they be ſweeteſt and moſt ſolemne in a verſe.

AS the ſmoothneſſe of your words and ſillables running vpon feete of ſundrie quantities, make with the Greekes and Latines the body of their verſes numerous or Rithmicall, ſo in our vulgar Poeſie, and of all other nations at this day, your verſes anſwering eche other by couples, or at larger diſtances in good [*cadence*] is it that maketh your meeter ſymphonicall. This cadence is the fal of a verſe in euery laſt word with a certaine tunable ſound which being matched with another of like ſound, do make a [*concord.*] And the whole cadence is contained ſometime in one ſillable, ſometime in two, or in three at the moſt: for aboue the *antepenultima* there reacheth no accent (which is chiefe cauſe of the cadence) vnleſſe it be by vſurpation in ſome Engliſh words, to which we giue a ſharpe accent vpon the fourth as, *Hónorable*, *mátrimonie*, *pátrimonie*, *míſerable*, and ſuch other as would neither make a ſweete cadence, nor eaſily find any word of like quantitie to match them. And the accented ſillable with all the reſt vnder him make the cadence, and no ſillable aboue, as in theſe words, *Agíllitie*, *facíllitie*, *ſubiéction*, *diréction*, and theſe biſſilables, *Ténder*, *ſlénder*, *trúſtie*, *túſtie*, but alwayes the cadence which falleth vpon the laſt ſillable of a verſe is ſweeteſt and moſt commendable: that vpon the *penultima* more light, and not ſo pleaſant: but falling vpon the *antepenultima* is moſt vnpleaſant of all, becauſe they make your meeter too light and triuiall, and are fitter for the Epigrammatiſt or Comicall

Poet then for the Lyrick and Elegiack, which are accompted the ſweeter Muſickes. But though we haue ſayd that (to make good concord) your ſeuerall verſes ſhould haue their cadences like, yet muſt there be ſome difference in their orthographie, though not in their ſound, as if one cadence be [*conſtraine*] the next [*reſtraine*] or one [*aſpire*] another [*reſpire*] this maketh no good concord, becauſe they are all one, but if ye will exchange both theſe conſonants of the accented ſillable, or voyde but one of them away, then will your cadences be good and your concord to, as to ſay, *reſtraine*, *refraine*, *remaine*: *aſpire*, *deſire*, *retire*: which rule neuertheleſſe is not well obſerued by many makers for lacke of good iudgement and delicate eare. And this may ſuffiſe to ſhew the vſe and nature of your cadences, which are in effect all the ſweetneſſe and cunning in our vulgar Poeſie.

CHAP. VIII. [*IX.*]

How the good maker will not wrench his word to helpe his rime, either by falſifying his accent, or by vntrue orthographie.

Ow there can not be in a maker a fowler fault, then to falſifie his accent to ſerue his cadence, or by vntrue orthographie to wrench his words to helpe his rime, for it is a ſigne that ſuch a maker is not copious in his owne language, or (as they are wont to ſay) not halfe his crafts maiſter: as for example, if one ſhould rime to this word [*Reſtore*] he may not match him with [*Doore*] or [*Poore*] for neither of both are of like terminant, either by good orthography or in naturall ſound, therfore ſuch rime is ſtrained, ſo is it to this word [*Ram*] to ſay [*came*] or to [*Beane*] [*Den*] for they ſound not nor be written a like, and many other like cadences which were ſuperfluous to recite, and are vſuall with rude rimers who obſerue not preciſely the rules of [*proſodie*] neuertheleſſe in all ſuch caſes (if neceſſitie conſtrained) it is ſomewhat more tollerable

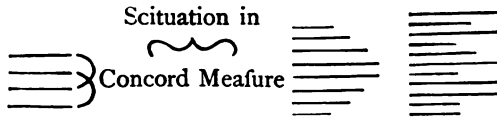
to help the rime by falſe orthographie, then to leaue an vnpleſant diſſonance to the eare, by keeping trewe orthographie and looſing the rime, as for example it is better to rime [*Dore*] with [*Reſtore*] then in his truer orthographie, which is [*Doore*] and to this word [*Deſire*] to ſay [*Fier*] then fyre though it be otherwiſe better written *fire*. For ſince the cheiſe grace of our vulgar Poeſie conſiſteth in the Symphonie, as hath bene already ſayd, our maker muſt not be too licentious in his concords, but ſee that they go euen, iuſt and melodious in the eare, and right ſo in the numeroſitie or currantneſſe of the whole body of his verſe, and in euery other of his proportions. For a licentious maker is in truth but a bungler and not a Poet. Such men were in effect the moſt part of all your old rimers and ſpecially *Gower*, who to make vp his rime would for the moſt part write his terminant ſillable with falſe orthographie, and many times not ſticke to put in a plaine French word for an Engliſh, and ſo by your leaue do many of our common rimers at this day: as he that by all likelyhood, hauing no word at hand to rime to this word [*ioy*] he made his other verſe ende in [*Roy*] ſaying very impudently thus,

O mightie Lord of loue, dame Venus onely ioy
Who art the higheſt God of any heauenly Roy.

Which word was neuer yet receiued in our language for an Engliſh word. Such extreme licentiouſneſſe is vtterly to be baniſhed from our ſchoole, and better it might haue bene borne with in old riming writers, bycauſe they liued in a barbarous age, and were graue morall men but very homely Poets, ſuch alſo as made moſt of their workes by tranſlation out of the Latine and French toung, and few or none of their owne engine as may eaſely be knowen to them that liſt to looke vpon the Poemes of both languages.

Finally as ye may ryme with wordes of all ſortes, be they of many ſillables or few, ſo neuertheleſſe is there a choiſe by which to make your cadence (before remembred) moſt commendable, for ſome wordes of exceeding great length, which haue bene fetched from the

the Poesie, and make it either lighter or grauer, or more merry, or mournfull, and many wayes passionate to the eare and hart of the hearer, seeming for this point that our maker by his measures and concordes of sundry proportions doth counterfait the harmonicall tunes of the vocall and instrumentall Musickes. As the *Dorien* because his falls, sallyes and compasse be diuers from those of the *Phrigien*, the *Phrigien* likewise from the *Lydien*, and all three from the *Eolien*, *Miolidien* and *Ionien*, mounting and falling from note to note such as be to them peculiar, and with more or lesse leasure or precipation. Euen so by diuersitie of placing and scituation of your measures and concords, a short with a long, and by narrow or wide distances, or thicker or thinner bestowing of them your proportions differ, and breedeth a variable and strange harmonie not onely in the eare, but also in the conceit of them that heare it: whereof this may be an ocular example.



Where ye see the concord or rime in the third distance, and the measure in the fourth, sixth or second distaunces, whereof ye may deuise as many other as ye list, so the staffe be able to beare it. And I set you downe an occular example: because ye may the better conceiue it. Likewise it so falleth out most times your occular proportion doeth declare the nature of the audible: for if it please the eare well, the same represented by delineation to the view pleaseth the eye well and *è conuerso*: and this is by a naturall *simpathie*, betweene the eare and the eye, and betweene tunes and colours, even as there is the like betweene the other sences and their obiects of which it apperteineth not here to speake. Now for the distances vsually obserued in our vulgar Poesie, they be in the first second

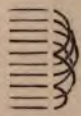
third and fourth verſe, or if the verſe be very ſhort in the fift and ſixt and in ſome maner of Muſickes farre aboue.

And the firſt diſtance for the moſt part goeth all by *diſtick* or couples of verſes agreeing in one cadence, and do paſſe ſo ſpeedily away and ſo often returne agayne, as their tunes are neuer loſt, nor out of the eare, one couple ſupplying another ſo nye and ſo ſuddenly, and this is the moſt vulgar proportion of diſtance or ſituation, ſuch as vſed *Chaucer* in his Canterbury tales, and *Govver* in all his workes.

Second diſtance is, when ye paſſe ouer one verſe, and ioyne the firſt and the third, and ſo continue on till an other like diſtance fall in, and this is alſo vſuall and common, as

Third diſtaunce is, when your rime falleth vpon the firſt and fourth verſe ouerleaping two, this maner is not ſo common but pleaſant and allowable inough.

In which caſe the two verſes ye leaue out are ready to receiue their concordes by the ſame diſtaunce or any other ye like better. The fourth diſtaunce is by ouerskipping three verſes and lighting vpon the fift, this maner is rare and more artificiall then popular, vnleſſe it be in ſome ſpeciall caſe, as when the meetres be ſo little and ſhort as they make no ſhew of any great delay before they returne, ye ſhall haue example of both.



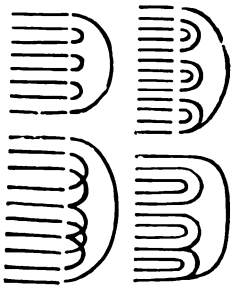
And theſe ten litle meeters make but one *Exameter* at length.

--, --, --, --, --, --, --, --, --, --,

There be larger diſtances alſo, as when the firſt concord falleth vpon the ſixt verſe, and is very pleaſant if they be ioyned with other diſtances not ſo large, as

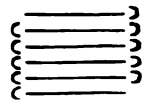
There be alſo, of the ſeuenth, eight, tenth, and twe[l]fth diſtance, but then they may not go thicke, but two or three ſuch diſtances ſerue to proportion a

whole ſong, and all betweene muſt be of other leſſe diſtances, and theſe wide diſtaunces ſerue for coupling of ſtaues, or for to declare high and paſſionate or graue matter, and alſo for art: *Petrarch* hath giuen vs examples hereof in his *Canzoni*, and we by lines of ſundry lengths and diſtances as followeth,



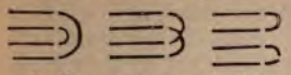
And all that can be obiected againſt this wide diſtance is to ſay that the eare by looſing his concord is not ſatisfied. So is in deede the rude and popular eare but not the learned, and therefore the Poet muſt know to whoſe eare he maketh his rime, and accommodate himſelfe thereto, and not giue ſuch muſicke to the rude and barbarous, as he would to the learned and delicate eare.

There is another ſort of proportion vſed by *Petrarche* called the *Seizino*, not riming as other ſongs do, but by chuſing ſixe wordes out of which all the whole dittie is made, euery of thoſe ſixe commencing and ending his verſe by courſe, which reſtraint to make the dittie ſenſible will try the makers cunning, as thus.

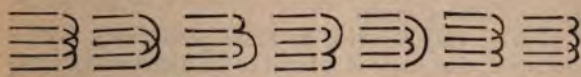


Beſides all this there is in *Situation* of the concords two other points, one that it go by plaine and cleere compaſſe not intangled: another by enterweauing one with another by knots, or as it were by band, which is more or leſſe buſie and curious, all as the maker will double or redouble his rime or concords, and ſet his diſtances farre or nigh, of all which I will giue you ocular examples, as thus.

And firſt in a *Quadreine* there are but two proportions, for foure verſes in this laſt ſort coupled, are but two *Diſticks*, and not a ſtaffe *quadreine* or of foure.

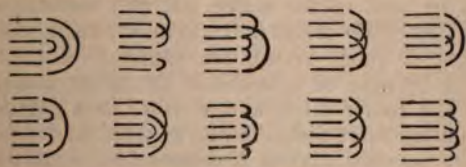


The ſtaffe of fiue hath ſeuen proportions as,

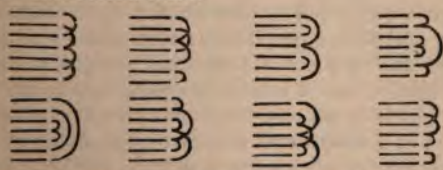


whereof ſome of them be harſher and vnpleaſaunter to the eare then other ſome be.

The *Sixaine* or ſtaffe of ſixe hath ten proportions, wherof ſome be vſuall, ſome not vſuall, and not ſo ſweet one as another.



The ſtaffe of ſeuen verſes hath ſeuen proportions, whereof one onely is the vſuall of our vulgar, and kept by our old Poets *Chaucer* and other in their hiſtoricall reports and other ditties: as in the laſt part of them that follow next.



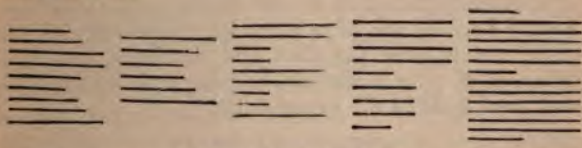
The *huitain* or ſtaffe of eight verſes, hath eight proportions ſuch as the former ſtaffe, and becauſe he is longer, he hath one more than the *ſettaine*.

The ſtaffe of nine verſes hath yet moe then the eight, and the ſtaffe of ten more then the ninth and the twelfth, if ſuch were allowable in ditties, more

then any of them all, by reaſon of his largeneſſe receiuing moe compaſſes and enterweauings, alwayes conſidered that the very large diſtances be more artificiall, then popularly pleaſant, and yet do giue great grace and grauitie, and moue paſſion and affections more vehemently, as it is well to be obſerued by *Petrarcha* his *Canzoni*.

Now ye may perceiue by theſe proportions before deſcribed, that there is a band to be giuen euery verſe in a ſtaffe, ſo as none fall out alone or vncoupled, and this band maketh that the ſtaffe is ſayd faſt and not looſe: euen as ye ſee in buildings of ſtone or bricke the maſon giueth a band, that is a length to two breadths, and vpon neceſſitie diuers other ſorts of bands to hold in the worke faſt and maintaine the perpendicularitie of the wall: ſo in any ſtaffe of ſeuen or eight or more verſes, the coupling of the moe meeters by rime or concord, is the faſter band: the fewer the looſer band, and therfore in a *huiteine* he that putteth foure verſes in one concord and foure in another concord, and in a *dizaine* fiue, ſheweth him ſelfe more cunning, and alſo more copious in his owne language. For he that can find two words of concord, can not find foure or fiue or ſixe, vnleſſe he haue his owne language at will. Sometime alſo ye are driuen of neceſſitie to cloſe and make band more then ye would, leſt otherwiſe the ſtaffe ſhould fall aſunder and ſeeme two ſtaues: and this is in a ſtaffe of eight and ten verſes: whereas without a band in the middle, it would ſeeme two *quadriens* or two *quintaines*, which is an error that many makers ſlide away with. Yet *Chaucer* and others in the ſtaffe of ſeuen and ſixe do almoſt as much a miſſe, for they ſhut vp the ſtaffe with a *diſticke*, concording with none other verſe that went before, and maketh but a looſe rime, and yet bycauſe of the double cadence in the laſt two verſes ſerue the eare well inough. And as there is in euery ſtaffe, band, giuen to the verſes by concord more or leſſe buſie: ſo is there in ſome caſes a band

giuen to euery ſtaffe, and that is by one whole verſe running alone throughout the ditty or ballade, either in the middle or end of euery ſtaffe. The Greekes called ſuch vncoupled verſe *Epimonie*, the Latines *Verſus intercalaris*. Now touching the ſituation of meaſures, there are as manie or more proportions of them which I referre to the makers phantaſie and choiſe, contented with two or three ocular examples and no moe.



Which maner of proportion by ſituation of meaſures giueth more efficacie to the matter oftentimes then the concords them ſelues, and both proportions concurring together as they needes muſt, it is of much more beautie and force to the hearers mind.

To finiſh the learning of this diuiſion, I will ſet you downe one example of a dittie written extempore with this deuiſe, ſhewing not onely much promptneſſe of wit in the maker, but alſo great arte and a notable memorie. Make me ſaith this writer to one of the companie, ſo many ſtrokes or lines with your pen as ye would haue your ſong containe verſes: and let euery line beare his ſeuerall length, euen as ye would haue your verſe of meaſure. Suppoſe of foure, fiue, ſixe or eight or more ſillables, and ſet a figure of euerie number at th'end of the line, whereby ye may knowe his meaſure. Then where you will haue your rime or concord to fall, marke it with a compaſt ſtroke or ſemicircle paſſing ouer thoſe lines, be they farre or neare in diſtance, as ye haue ſeene before deſcribed. And bycauſe ye ſhall not thinke the maker hath premeditated beforehand any ſuch faſhioned ditty, do ye your ſelfe make one verſe whether it be of perfect or imperfect ſenſe, and giue it him for a theame to

make all the reſt vpon : if ye ſhall perceiue the maker do keepe the meaſures and rime as ye haue appointed him, and beſides do make his dittie ſenſible and enſuant to the firſt verſe in good reaſon, then may ye ſay he is his crafts maiſter. For if he were not of a plentiful diſcourſe, he could not vpon the ſudden ſhape an entire dittie vpon your imperfect theame or propoſition in one verſe. And if he were not copious in his language, he could not haue ſuch ſtore of wordes at commaundement, as ſhould ſupply your concords. And if he were not of a maruelous good memory he could not obſerue the rime and meaſures after the diſtances of your limitation, keeping with all grauitie and good ſenſe in the whole dittie.

CHAP. XI. [*XII.*]
Of Proportion in figure.

Our laſt proportion is that of figure, ſo called for that it yelds an ocular repreſentation, your meeters being by good ſymmetrie reduced into certaine Geometricall figures, whereby the maker is reſtrained to keepe him within his bounds, and ſheweth not onely more art, but ſerueth alſo much better for briefeneſſe and ſubtiltie of deuice. And for the ſame reſpect are alſo fitteſt for the pretie amourets in Court to entertaine their ſeruants and the time withall, their delicate wits requiring ſome commendable exerciſe to keepe them from idleneſſe. I find not of this proportion vſed by any of the Greeke or Latine Poets, or in any vulgar writer, ſauing of that one forme which they cal *Anacreens egge.* But being in Italie conuerſant with a certaine gentleman, who had long trauailed the Orientall parts of the world, and ſeene the Courts of the great Princes of China and Tartarie. I being very inquiſitiue to know of the ſubtillities of thoſe countreyes, and eſpecially in matter of learning and of their vulgar Poeſie, he told me that they are in all their inuentions moſt wittie, and haue the vſe of Poeſie or riming, but

do not delight ſo much as we do in long tedious deſcriptions, and therefore when they will vtter any pretie conceit, they reduce it into metricall feet, and put it in forme of a *Lozange* or ſquare, or ſuch other figure, and ſo engrauen in gold, ſiluer or iuorie, and ſometimes with letters of ametiſt, rubie, emeralde or topas curioufely cemented and peeced together, they ſende them in chaines, bracelets, collars and girdles to their miſtreſſes to weare for a remembrance. Some fewe meaſures compoſed in this ſort this gentleman gaue me, which I tranſlated word for word and as neere as I could followed both the phraſe and the figure, which is ſomewhat hard to performe, becauſe of the reſtraint of the figure from which ye may not digreſſe. At the beginning they wil ſeeme nothing pleaſant to an Engliſh eare, but time and vſage wil make them acceptable inough, as it doth in all other new guiſes, be it for wearing of apparell or otherwiſe. The formes of your Geometricall figures be hereunder repreſented.

The Lozange called Rombus

The Fuzie or ſpindle, called Romboides

The Triangle, or Tricquet

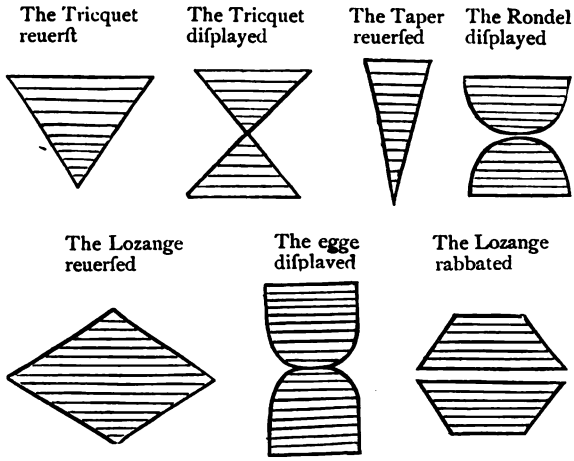
The Square or quadrangle

The Pillaſter, or Cillinder

The Spire or taper, called piramis

The Rondel or Sphere

The egge or figure ouall



Of the Lozange.

The *Lozange* is a moſt beautifull figure, and fit for this purpoſe, being in his kind a quadrangle reuerſt, with his point vpward like to a quarrell of glaſſe the Greekes and Latines both call it *Rombus* which may be the cauſe as I ſuppoſe why they alſo gaue that name to the fiſh commonly called the *Turbot*, who beareth iuſtly that figure, it ought not to containe aboue thirteene or fifteene or one and twentie meetres, and the longeſt furniſheth the middle angle, the reſt paſſe vpward and downward, ſtill abating their lengthes by one or two ſillables till they come to the point: the Fuzie is of the ſame nature but that he is ſharper and ſlenderer. I will giue you an example or two of thoſe which my Italian friend beſtowed vpon me, which as neare as I could I tranſlated into the ſame figure obſeruing the phraſe of the Orientall ſpeach word for word.

A great Emperor in Tartary whom they cal *Can*, for his good fortune [illegible] wars [illegible] notable

conquests he had made, was surnamed *Temir Cut*[illegible] this man loued the Lady *Kermesine*, who preferred him returning from the conquest of *Corasoon* (a great kingdom adioyning) with this *Lozange* made in [illegible] of rubies and diamants enterminglied thus

Sound
O Harpe
Shril lie out
Temir the stout
Rider who with sharpe
Trenching blade of bright steele
Hath made his fiercest foes to feele
All such as wrought him shame or harme
The strength of his brawe right arme,
Cleaving hard downe vnto the eyes
The raw skulles of his enemies,
Much honor hath he wonne
By doughtie deedes done
In Cora soon
And all the
Worlde
Round.

To which Can Temir *answered in Verse, with letters of Emeralds and Ametists artificially cut and enterminglied, thus*

Fine
Sore batailes
Manfully fought
In blouddy fields
With bright blade in hand
Hath Temir won & forst to yeld
Many a Captaine strong & stoute
And many a king his Crowne to vayle,
Conquering large countreys and land,
Yet ne ver wonne I vi cto ri,
I speake it to my greate glo ri,
So deare and ioy full vn to me,
As when I did first con quere thee
O Kerme sine, of all myne foes
The most cruell, of all myne woes
The smartest, the sweetest
My proude Con quest
My ri chest pray
O once a daye
Lend me thy sight
Whose only light
Keepes me
Alive.

Of the Triangle or Triquet.

The Triangle is an halfe square, *Lozange* or *Fusse* parted vpon the crosse angles: and so his base being broade and his top narrow, it resembleth [illegible]

many ſizes one ſhorter then another: and ye may vſe this figure ſtanding or reuerſed, as thus.

A certaine great Sultan of Perſia called *Ribuska*, entertaynes in loue the Lady *Selamour*, ſent her this triquet reueſt pitiouſly bemoning his eſtate, all ſet in merquetry with letters of blew Saphire and Topas artificially cut and entermingled.

Selamour dearer than his owne life,
To thy di tressed wretch captiue,
Ri buska whome late ly erst
Most cru el ly thou perst
With thy dead ly dart,
That paire of starres
Shi ning a farre
Turne from me, to me
That I may and may not see
The smile, the loure
That lead and driue
Me to die to liue
Twise yea thrise
In one
houre.

To which *Selamour* to make the match egall, and the figure entire, anſwered in a ſtanding Triquet richly engrauen with letters of like ſtuffe.

Power
Of death
Nor of life
Hath Selamour,
With Gods it is rife
To geue and bereue breath,
I may for pitie perchaunce
Thy lost libertie re store,
Vpon thine othe with this penaunce,
That while thou liuest thou neuer loue no more.

This condition ſeeming to Sultan *Ribuska* very hard to performe, and cruell to be enioyned him, doeth by another figure in Taper, ſignifying hope, anſwere the Lady *Selamour*, which dittie for lack of time I tranſlated not.

Of the Spire or Taper called Pyramis.

The Taper is the longeſt and ſharpeſt triangle that is, and while he mounts vpward he waxeth continually more ſlender, taking both his figure and name of the fire, whoſe flame if ye marke it, is alwaies pointed, and naturally by his forme couets to clymbe: the Greekes

call him Pyramis of πῦρ. The Latines in vſe of Architecture called him *Obeliſcus*, it holdeth the altitude ſix ordinary triangles, and in metrifying his baſe can not well be larger then a meetre of ſix, therefore in his altitude he wil require diuers rabates to hold ſo many ſizes of meetres as ſhall ſerue for his compoſition, for neare the toppe there wilbe roome litle inough for a meetre of two ſillables, and ſometimes of one to finiſh the point. I haue ſet you downe one or two examples to try how ye can diſgeſt the maner of the deuiſe.

Her Maiestie, for many parts in her most noble and vertuous nature to be ſound, resembled to the spire. Ye must begin beneath according to the nature of the deuice

Skie. 1

Azurd 2
in the
assurde,

And better, [3]
And richer,
Muchgreter,

Crown and empir
After an hier
For to aspire 4
Like flame of fire
In forme of spire

To mount on hie,
Con ti nu al ly
With trauel and teen
Most gratious queen
Ye haue made a vow 5
Shews vs plainly how
Not fained but true,
To euery mans vew,
Shining cleere in you
Of so bright an hewe,
Euen thus vertewe

Vanish out of our sight
Till his fine top be quite
To Taper in the ayre 6
Endeuors soft and faire
By his kindly nature
Of tall comely stature
Like as this faire figure

From God the fountaine of all good, are deriued into the world all good things: and vpon her maiestie all the good fortunes any worldly creature can be furnisht with. Reade downward according to the nature of the deuice.

1 *God*
On
Hie
2 *From*
Aboue
Sends loue,
Wisedome,
In stice
Cou rage,
Boun tie,
[3] *And doth geue*
Al that liue,
Life and breath
Harts ese helth
Children, welth
Beauty strength
Restfull age,
And at length
A mild death,
4 *He doeth bestow*
All mens fortunes
Both high and low
And the best things
That earth can haue
Or mankind craue,
Good queens and kings
Fi nally is the same
Who gaue you (madam)
Seyson of this Crowne
With poure soueraigne
5 *Impug nable right.*
Redoubtable might,
Most prosperous raigne
Eternall re nowme,
And that your chiefest is
Sure hope of heauens blis.

[The figures at the side, represent the number of syllables. Ed.]

So doth none other figure fare
Where natures chattels closed are:
And beyond his wide compasse,
There is no body nor no place,
Nor any wit that comprehends,
Where it begins, or where it ends:
And therefore all men doe agree,
That it purports eternitie.
God aboue the heauens so hie
Is this Roundell, in world the skie,
Vpon earth she, who beares the bell
Of maydes and Queenes, is this Roundell:
All and whole and euer alone,
Single, sans peere, simple, and one.

A speciall and particular resemblance of her Maiestie to the Roundell.

First her authoritie regall
Is the circle compassing all:
The dominion great and large
Which God hath geuen to her charge:
Within which most spatious bound
She enuirons her people round,
Retaining them by oth and liegeance.
Within the pale of true obeysance:
Holding imparked as it were,
Her people like to heards of deere.
Sitting among them in the middes
Where she allowes and bannes and bids
In what fashion she list and when,
The seruices of all her men.
Out of her breast as from an eye,
Issue the rayes incessantly
Of her iustice, bountie and might
Spreading abroad their beames so [illegible],
And reflect not, [illegible] they attaine
The fardest pa[illegible] domain
And makes e[illegible] arely
Wha[illegible] by

To God his Prince and common wealth,
His neighbour, kinred and to himſelfe.
The ſame centre and middle pricke,
Whereto our deedes are drest ſo thicke,
From all the parts and outmoſt ſide
Of her Monarchie large and wide,
Alſo fro whence reflect theſe rayes,
Twentie hundred maner of wayes
Where her will is them to conuey
Within the circle of her furuey.
So is the Queene of Briton ground,
Beame, circle, center of all my round.

Of the ſquare or quadrangle equilater.

The ſquare is of all other accompted the figure of moſt ſolliditie and ſtedfaſtneſſe, and for his owne ſtay and firmitie requireth none other baſe then himſelfe, and therefore as the roundell or Spheare is appropriat to the heauens, the Spire to the element of the fire: the Triangle to the ayre, and the Lozange to the water: ſo is the ſquare for his inconcuſſable ſteadineſſe likened to the earth, which perchaunce might be the reaſon that the Prince of Philoſophers in his firſt booke of the *Ethicks*, termeth a conſtant minded man, euen egal and direct on all ſides, and not eaſily ouerthrowne by euery litle aduerſitie, *hominem quadratum*, a ſquare man. Into this figure may ye reduce your ditties by vſing no moe verſes then your verſe is of ſillables, which will make him fall out ſquare, if ye go aboue it will grow into the figure *Trapezion*, which is ſome portion longer then ſquare. I neede not giue you any example, bycauſe in good arte all your ditties, Odes and Epigrammes ſhould keepe and not exceede the nomber of twelue verſes, and the longeſt verſe to be of twelue ſillables and not aboue, but vnder that number as much as ye will.

The figure Ouall.

This figure taketh his name of an egge, and alſo as it is thought his firſt origine, and is as it were a baſtard or imperfect rounde declining toward a longitude, and

yet keeping within one line for his periferie or compaſſe as the rounde, and it ſeemeth that he receiueth this forme not as an imperfection by any impediment vnnaturally hindring his rotunditie, but by the wiſedome and prouidence of nature for the commoditie of generation, in ſuch of her creatures as bring not forth a liuely body (as do foure footed beaſts) but in ſtead thereof a certaine quantitie of ſhapeleſſe matter contained in a veſſell, which after it is ſequeſtred from the dames body receiueth life and perfection, as in the egges of birdes, fiſhes, and ſerpents: for the matter being of ſome quantitie, and to iſſue out at a narrow place, for the eaſie paſſage thereof, it muſt of neceſſitie beare ſuch ſhape as might not be ſharpe and greeuous to paſſe as an angle, nor ſo large or obtuſe as might not eſſay ſome iſſue out with one part moe then other as the rounde, therefore it muſt be ſlenderer in ſome part, and yet not without a rotunditie and ſmoothneſſe to giue the reſt an eaſie deliuerie. Such is the figure Ouall whom for his antiquitie, dignitie and vſe, I place among the reſt of the figures to embelliſh our proportions: of this ſort are diuers of *Anacreons* ditties, and thoſe other of the Grecian Liricks, who wrate wanton amorous deuiſes, to ſolace their witts with all, and many times they would (to giue it right ſhape of an egge) deuide a word in the midſt, and peece out the next verſe with the other halfe, as ye may ſee by peruſing their meetres.

There are two copies of *The Arte of English Poesie* in the British Museum: one in the general library, and the other in the Grenville collection. At the beginning of the Grenville copy is written as follows:—

This Copy, which had belonged to Ben Jonſon and has his autograph on the Title-Page, is likewiſe remarkable for containing after p. 84 four cancelled leaves of text which, as far as I am informed, are not to be found in any other Copy of the book: yet, thoſe leaves being cancelled, the 85th page certainly does not carry on the ſentence which terminates p. 84.

The reason of this last observation is that the cancelled leaves contained *exactly* 8 pp.; which however did not begin at the top and so be imposed as so many separate pages, but at 14 lines from the bottom; the text running on as in other parts of the book. When these pages were withdrawn there were a *corresponding* number of lines uncancelled, commencing 'When I wrate,' as on *p.* 124, at the bottom of the last of them; so that page 84 of ordinary copies was easily completed by the addition of these lines. The cancelled pages are unnumbered.

EIGHT CANCELLED PAGES, IN BEN JONSON'S COPY, IN THE GRENVILLE COLLECTION, BRITISH MUSEUM.

Of the deuice or embleme, and that other which the Greekes call Anagramma, and we the Posie transposed.

AND besides all the remembred points of Metricall proportion, ye haue yet two other sorts of some affinitie with them, which also first issued out of the Poets head, and whereof the Courtly maker was the principall artificer, hauing many high conceites and curious imaginations, with leasure inough to attend his idle inuentions: and these be the short, quicke and sententious propositions, such as be at these dayes all your deuices of armes and other amorous inscriptions which courtiers vse to giue and also to weare in liuerie for the honour of their ladies, and commonly containe but two or three words of wittie sentence or secrete conceit till they vnfolded or explaned by some interpretation. For which cause they be commonly accompanied with a figure or purtraict of ocular representation, the words so aptly corresponding to the subtilitie of the figure, that aswel the eye is therwith recreated as the eare or the mind. The Greekes call it *Emblema*, the Italiens *Impresa*, and we, a Deuice, such as a man may put into letters of gold and sende to his mistresses for a token, or cause to be embrodered in scutchions of armes, or in any bordure of a rich garment to giue by his noueltie maruell to the beholder. Such were the figures and inscriptions the Romane Emperours gaue in their money and coignes of largesse, and in other great medailles of siluer and gold, as that of the Emperour *Augustus*, an arrow entangled by the fish *Remora*, with these words, *Festina lento*, signifying that celeritie is to be vsed with deliberation: all great enterprises being for the most part either ouerthrowen with hast or hindred by delay, in which case leasure in

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th'aduice, and ſpeed in th'execution make a very good match for a glorious ſucceſſe.

Th'Emperour *Heliogabalus* by his name alluding to the ſunne, which in Greeke is *Helios*, gaue for his deuice, the cœleſtial ſunne, with theſe words [*Soli inuiſto*] the ſubtilitie lyeth in the word [*ſoli*] which hath a double ſenſe, viz. to the Sunne, and to him onely.

We our ſelues attributing that moſt excellent figure, for his incomparable beauty and light, to the perſon of our Soueraigne lady altring the mot, made it ſarre paſſe that of Th'Emperour *Heliogabalus* both for ſubtilitie and multiplicitie of ſenſe, thus, [*Soli nunquam deficienti*] to her onely that neuer failes, viz. in bountie and munificence toward all hers that deſerue, or elſe thus, To her onely whoſe glorie and good fortune may neuer decay or wane. And ſo it inureth as a wiſh by way of reſemblaunce in [*Simile diſſimile*] which is alſo a ſubtillitie, likening her Maieſtie to the Sunne for his brightneſſe, but not to him for his paſſion, which is ordinarily to go to glade, and ſometime to ſuffer eclypſe.

King *Edvvarde* the thirde, her Maieſties moſt noble progenitour, firſt founder of the famous order of the Garter, gaue this poſie with it. *Hony ſoit qui mal y penſe*, commonly thus Engliſhed, Ill be to him that thinketh ill, but in mine opinion better thus, Diſhonored be he, who meanes vnhonorably. There can not be a more excellent deuiſe, nor that could containe larger attendment, nor greater ſubtilitie, nor (as a man may ſay) more vertue or Princely generoſitie. For firſt he did by it mildly and grauely reproue the peruers conſtruction of ſuch noble men in his court, as imputed the kings wearing about his neck the garter of the lady with whom he danced, to ſome amorous alliance betwixt them, which was not true. He alſo iuſtly defended his owne integritie, ſaued the noble womans good renowme, which by licentious ſpeeches might haue bene empaired, and liberally recompenced her in-

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iurie with an honor, ſuch as none could haue bin deuiſed greater nor more glorious or permanent vpon her and all the poſteritie of her houſe. It inureth alſo as a worthy leſſon and diſcipline for all Princely perſonages, whoſe actions, imaginations, countenances and ſpeeches, ſhould euermore correſpond in all trueth and honorable ſimplicitie.

Charles the fift Emperour, euen in his yong yeares ſhewing his valour and honorable ambition, gaue for his new order, the golden Fleece, vſurping it vpon Prince Iaſon and his Argonauts rich ſpoile brought from *Cholcos*. But for his deuice two pillers with this mot *Plus vltra*, as one not content to be reſtrained within the limits that *Hercules* had ſet for an vttermoſt bound to all his trauailes, viz. two pillers in the mouth of the ſtraight *Gibraltare*, but would go furder: which came fortunately to paſſe, and whereof the good ſucceſſe gaue great commendation to his deuice: for by the valiancy of his Captaines before he died he conquered great part of the weſt Indias, neuer knowen to *Hercules* or any of our world before.

In the ſame time (ſeeming that the heauens and ſtarres had conſpired to repleniſh the earth with Princes and gouernours of great courage, and moſt famous conquerours) *Selim* Emperour of Turkie gaue for his deuice a croiſſant or new moone, promiſing to himſelf increaſe of glory and enlargement of empire, til he had brought all Aſia vnder his ſubiection, which he reaſonably well accompliſhed. For in leſſe then eight yeres which he raigned, he conquered all Syria and Egypt, and layd it to his dominion. This deuice afterward was vſurped by *Henry* the ſecond French king, with this mot *Donec totum compleat orbem*, till he be at his full: meaning it not ſo largely as did *Selim*, but onely that his friendes ſhould knowe how vnable he was to do them good, and to ſhew benificence vntil he attained the crowne of France vnto which he aſpired as next ſucceſſour.

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King *Levvis* the twelfth, a valiant and magnanimous prince, who becaufe hee was on euery fide enuironed with mightie neighbours, and moft of them his enemies, to let them perceiue that they fhould not finde him vnable or vnfurnifhed (incafe they fhould offer any vnlawfull hoftillitie) of fufficient forces of his owne, afwell to offende as to defend, and to reuenge an iniurie as to repulfe it. He gaue for his deuice the Porkefpick with this pofie *pres et loign*, both farre and neare. For the Purpentines nature is, to fuch as ftand aloofe, to dart her prickles from her, and if they come neare her, with the fame as they ticke faft to wound them that hurt her.

But of late yeares in the ranfacke of the Cities of *Cartagena* and S. *Dominico* in the Weft Indias, manfully put in execution by the proweffe of her Maiefties men, there was found a deuice made peraduenture without King *Philips* knowledge, wrought al in maffiue copper, a king fitting on horfebacke vpon a *monde* or world, the horfe prauncing forward with his forelegges as if he would leape of, with this infcription, *Non fufficit orbis*, meaning, as it is to be conceaued, that one whole world could not content him. This immeafurable ambition of the Spaniards, if her Maieftie by Gods prouidence, had not with her forces, prouidently ftayed and retranched, no man knoweth what inconuenience might in time haue infued to all the Princes and common wealthes in Chriftendome, who haue founde them felues long annoyed with his exceffiue greatneffe.

Atila king of the Huns, inuading France with an army of 300000. fighting men, as it is reported, thinking vtterly to abbafe the glory of the Romane Empire, gaue for his deuice of armes, a fword with a firie point and thefe words, *Ferro et flamma*, with fword and fire. This very deuice being as ye fee onely accommodate to a king or conquerour and not a coillen or any meane

[illegible]
appeared also by his ſtrange end[illegible] for in the [illegible]
his greatneſſe and proſperitie [illegible]
left no child or kinred for a [illegible]
Empire, nor any memory after him [illegible]
great puiſſance and cruelti[illegible]

But that of the king of [illegible] the Orient, though it be not [illegible]
mirable, and of much ſtrange[illegible]
worthy for the greateſt [illegible]
two ſtrange ſerpent[illegible]
congreſſe, the [illegible]
greaters [illegible]
loue and feare [illegible]
reaſon [illegible]
ſubiect [illegible]
ſubiect [illegible]
ſubiect [illegible]

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nor the Prince his part of lawfull gouernement. For without feare and loue the ſoueraigne authority could not be vpholden, nor without iuſtice and mercy the Prince be renowmed and honored of his ſubiect. All which parts are diſcouered in this figure: loue by the ſerpents amorous entertangling: obedience and feare by putting the inferiours head into the others mouth hauing puiſſance to deſtroy. On th'other ſide, iuſtice in the greater to prepare and manace death and deſtruction to offenders. And if he ſpare it, then betokeneth it mercie, and a grateful recompence of the loue and obedience which the ſoueraigne receaueth.

It is alſo worth the telling, how the king vſeth the ſame in pollicie, he giueth it in his ordinarie liueries to be worne in euery vpper garment of all his nobleſt men and greateſt Magiſtrats and the reſt of his officers and ſeruants, which are either embrodered vpon the breaſt and the back with ſiluer or gold or pearle or ſtone more or leſſe richly, according to euery mans dignitie and calling, and they may not preſume to be ſeene in publick without them: nor alſo in any place where by the kings commiſſion they vſe to ſit in iuſtice, or any other publike affaire, wherby the king is highly both honored and ſerued, the common people retained in dutie and admiration of his greatneſſe: the noblemen, magiſtrats and officers euery one in his degree ſo much eſteemed and reuerenced, as in their good and loyall ſeruice they want vnto their perſons litle leſſe honour for the kings ſake, then can be almoſt due or exhibited to the king him ſelfe.

I could not forbeare to adde this forraine example to accompliſh our diſcourſe touching deuices. For the beauty and gallantneſſe of it, beſides the ſubtillitie of the conceit, and princely pollicy in the vſe, more exact then can be remembred in any other of any *European* Prince, whoſe deuiſes I will not ſay but many of them be loftie and ingenious, many of them louely and

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beautifull, many other ambitious and arrogant, and the chiefeſt of them terrible and ful of horror to the nature of man, but that any of them be comparable with it, for wit, vertue, grauitie, and if ye liſt brauerie, honour and magnificence, not vſurping vpon the peculiars of the gods. In my conceipt there is none to be found.

This may ſuffice for deuices, a terme which includes in his generality all thoſe other, viz. liueries, cognizances, emblemes, enſeigns and impreſes. For though the termes be diuers, the vſe and intent is but one whether they reſt in colour or figure or both, or in word or in muet ſhew, and that is to inſinuat ſome ſecret, wittie, morall and braue purpoſe prefented to the beholder, either to recreate his eye, or pleaſe his phantaſie, or examine his iudgement or occupie his braine or to manage his will either by hope or by dread, euery of which reſpectes be of no litle moment to the intereſt and ornament of the ciuill life: and therefore giue them no little commendation. Then hauing produced ſo many worthy and wiſe founders of theſe deuices, and ſo many puiſſant patrons and protectours of them, I feare no reproch in this diſcourſe, which otherwiſe the venimous appetite of enuie by detraction or ſcorne would peraduenture not ſticke to offer me.

Of the Anagrame, or poſie tranſpoſed.

ONe other pretie conceit we will impart vnto you and then trouble you with no more, and is alſo borrowed primitiuely of the Poet, or courtly maker, we may terme him, the [*poſie tranſpoſed*] or in one word [*a tranſpoſe*] a thing if it be done for paſtime and exercife of the wit without ſuperſtition commendable inough and a meete ſtudy for Ladies, neither bringing them great gayne nor any great loſſe vnleſſe it be of idle They that vſe it for pleaſure is to breed one word

out of another not altering any letter nor the number of them, but onely tranſpoſing of the ſame, wherupon many times is produced ſome grateful newes or matter to them for whoſe pleaſure and ſeruice it was intended: and bicauſe there is much difficultie in it, and altogether ſtandeth upon hap hazard, it is compted for a courtly conceit no leſſe then the deuice before remembred. *Lycophron* one of the ſeuen Greeke Lyrickes, who when they met together (as many times they did) for their excellencie and louely concorde, were called the ſeuen ſtarres [*pleiades*] this man was very perfit and fortunat in theſe tranſpoſes, and for his delicate wit and other good parts was greatly fauoured by *Ptolome* king of Egypt and Queene *Arſinoe* his wife. He after ſuch ſort called the king ἀπομελίτος which is letter for letter *Ptolomæus* and Queene *Arſinoe*, he called ἴον ἥρας, which is *Arſinoe*, now the ſubtillitie lyeth not in the conuerſion but in the ſence in this that *Apomelitos*, ſignifieth in Greek [*honey ſweet*] ſo was *Ptolome* the ſweeteſt natured man in the world both for countenance and conditions, and *Iôneras*, ſignifieth the the violet or flower of *Iuno* a ſtile among the Greekes for a woman endued with all bewtie and magnificence, which conſtructionfalling out grateful and ſo truly, exceedingly well pleaſed the King and the Queene, and got *Lycophron* no litle thanke and benefite at both their hands.

The French Gentlemen haue very ſharpe witts and withall a delicate language, which may very eaſily be wreſted to any alteration of words ſententious, and they of late yeares haue taken this paſtime vp among them many times gratifying their Ladies, and often times the Princes of the Realme, with ſome ſuch thankfull noueltie. Whereof one made by *François de Vallois*, thus *De façon fuis Roy*, who in deede was of faſhion countenance and ſtature, beſides his regal vertues a very king, for in a world there could not h ſeene a goodlier man of perſon. Another found th

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by *Henry de Vallois* [*Roy de nulz hay*] a king hated of no man, and was apparant in his conditions and nature, for there was not a Prince of greater affabilitie and manſuetude than he.

I my ſelfe ſeeing this conceit ſo well allowed of in Fraunce and Italie, and being informed that her Maieſtie tooke pleaſure ſometimes in deſciphring of names, and hearing how diuers Gentlemen of her Court had eſſayed but with no great felicitie to make ſome delectable tranſpoſe of her Maieſties name, I would needs try my luck, for cunning I now not why I ſhould call it, vnleſſe it be for the many and variable applications of ſence, which requireth peraduenture ſome wit and diſcretion more then of euery vnlearned man and for the purpoſe I tooke me theſe three wordes (if any other in the world) containing in my conceit greateſt myſterie, and moſt importing good to all them that now be aliue, vnder her noble gouernement.

Eliſſabet Anglorum Regina.

Which orthographie (becauſe ye ſhall not be abuſed) is true and not miſtaken, for the letter *zeta*, of the Hebrewes and Greeke and of all other toungs is in truth but a double *ſſ.* hardly vttered, and *H.* is but a note of aſpiration onely and no letter, which therefore is by the Greeks omitted. Vpon the tranſpoſition I found this to redound.

Multa regnabis enſe gloria.

By thy ſword ſhalt thou raigne in great renowne.

Then tranſpoſing the word [*enſe*] it came to be

Multa regnabis ſene gloria.

Aged and in much glorie ſhall ye raigne.

Both which reſultes falling out vpon the very firſt marſhalling of the letters, without any darkneſſe or difficultie, and ſo ſenſibly and well appropriat to her Maieſties perſon and eſtate, and finally ſo effectually to mine own wiſh (which is a matter of much moment in ſuch caſes) I took them both for a good boding, and very

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ſatallitie to her Maieſtie appointed by Gods prouidence for all our comfortes. Alſo I imputed it for no litle good luck and glorie to my ſelfe, to haue pronounced to her ſo good and proſperous a fortune, and ſo thankefull newes to all England, which though it cannot be ſaid by this euent any deſtinie or fatal neceſſitie, yet ſurely is it by all probabillitie of reaſon, ſo likely to come to paſſe, as any other worldly euent of things that be vncertaine, her Maieſtie continuing the courſe of her moſt regal proceedings and vertuous life in all earneſt zeale and godly contemplation of his word, and in the ſincere adminiſtration of his terrene iuſtice, aſſigned ouer to her execution as his Lieutenant vpon earth within the compaſſe of her dominions.

This alſo is worth the noting, and I will aſſure you of it, that after the firſt ſearch whereupon this tranſpoſe was faſhioned. The ſame letters being by me toſſed and tranlaced fiue hundreth times, I could neuer make any other, at leaſt of ſome ſence and conformitie to her Maieſties eſtate and the caſe. If any other man by triall happen vpon a better omination, or what ſoeuer els ye will call it, I will reioyſe to be ouermatched in my deuiſe, and renounce him all the thankes and profite of my trauaile.

END OF THE CANCELLED PAGES.

The text then immediately follows on thus:—

When I wrate of theſe deuices, I ſmiled with my ſelfe, thinking that the readers would do ſo to, and many of them ſay, that ſuch trifles as theſe might well haue bene ſpared, conſidering the world is full inough of them, and that it is pitie mens heades ſhould be fedde with ſuch vanities as are to none edification nor inſtruction, either of morall vertue, or otherwiſe behooffull for the common wealth, to whoſe ſeruice (ſay they) we are all borne, and not to fill and repleniſh a whole world full of idle toyes. To which ſort of reprehen-

dours, being either all holy and mortified to the world, and therfore eſteeming nothing that ſauoureth not of Theologie, or altogether graue and worldly, and therefore caring for nothing but matters of pollicie, and diſcourſes of eſtate, or all giuen to thrift and paſſing for none art that is not gainefull and lucratiue, as the ſciences of the Law, Phiſicke and marchaundiſe: to theſe I will giue none other anſwere then referre them to the many trifling poemes of *Homer*, *Ouid*, *Virgill*, *Catullus* and other notable writers of former ages, which were not of any grauitie or ſerioufneſſe, and many of them full of impudicitie and ribaudrie, as are not theſe of ours, nor for any good in the world ſhould haue bene: and yet thoſe trifles are come from many former ſiecles vnto our times, vncontrolled or condemned or ſuppreſt by any Pope or Patriarch or other ſeuere cenſor of the ciuill maners of men, but haue bene in all ages permitted as the conuenient ſolaces and recreations of mans wit. And as I can not denie but theſe conceits of mine be trifles: no leſſe in very deede be all the moſt ſerious ſtudies of man, if we ſhall meaſure grauitie and lightneſſe by the wiſe mans ballance who after he had conſidered of all the profoundeſt artes and ſtudies among men, in th'ende cryed out with this Epyphoneme, *Vanitas vanitatum et omnia vanitas.* Whoſe authoritie if it were not ſufficient to make me beleeue ſo, I could be content with *Democritus* rather to condemne the vanities of our life by deriſion, then as *Heraclitus* with teares, ſaying with that merrie Greeke thus,

Omnia ſunt riſus, ſunt puluis, et omnia nil ſunt.
Res hominum cunctæ, nam ratione carent.

Thus Engliſhed,

All is but a ieſt, all duſt, all not vworth tvvo peaſon:
For vvhy in mans matters is neither rime nor reaſon.

Now paſſing from theſe courtly trifles, let vs talke of our ſcholaſtical toyes, that is of the Grammaticall verſifying of the Greeks and Latines and ſee whether it might be reduced into our Engliſh arte or no.

CHAP. XII. [XIII.]

How if all maner of fodaine innouations were not very fcandalous, fpecially in the lawes of any langage or arte, the vfe of the Greeke and Latine feete might be brought into our vulgar Poefie, and with good grace inough.

NOw neuertheleffe albeit we haue before alledged that our vulgar *Saxon Englifh* ftanding moft vpon wordes *monofillable*, and little vpon *polyfillables* doth hardly admit the vfe of thofe fine inuented feete of the Greeks and Latines, and that for the moft part wife and graue men doe naturally miflike with all fodaine innouations fpecially of lawes (and this the law of our auncient Englifh Poefie) and therefore lately before we imputed it to a nice and fcholafticall curiofitie in fuch makers as haue fought to bring into our vulgar Poefie fome of the auncient feete, to wit the *Dactile* into verfes *exameters*, as he that tranflated certaine bookes of *Virgils Enevdos* in fuch meafures and not vncommendably: if I fhould now fay otherwife it would make me feeme contradictorie to my felfe, yet for the information of our yong makers, and pleafure of all others who be delighted in noueltie, and to th'intent we may not feeme by ignorance or ouerfight to omit any point of fubtillitie, materiall or neceffarie to our vulgar arte, we will in this prefent chapter and by our own idle obferuations fhew how one may eafily and commodiouffly lead all thofe feete of the auncients into our vulgar langage. And if mens eares were not perchaunce to daintie, or their iudgementes ouer partiall, would peraduenture nothing at all misbecome our arte, but make in our meetres a more pleafant numerofitie then now is. Thus farre therefore we will aduenture and not beyond, to th'intent to fhew some fingularitie in our arte that euery man hath not heretofore obferued, and (her maiefty good liking always had) whether we make the common readers to laugh or to lowre, all is

a matter, ſince our intent is not ſo exactlie to proſecute the purpoſe, nor ſo earneſtly, as to thinke it ſhould by authority of our owne iudgement be generally applauded at to the diſcredit of our forefathers maner of vulgar Poeſie, or to the alteration or peraduenture totall deſtruction of the ſame, which could not ſtand with any good diſcretion or curteſie in vs to attempt, but thus much I ſay, that by ſome leaſurable trauell it were no hard matter to induce all their auncient feete into vſe with vs, and that it ſhould proue very agreable to the eare and well according with our ordinary times and pronunciation, which no man could then iuſtly miſlike, and that is to allow euery word *poliſillable* one long time of neceſſitie, which ſhould be where his ſharpe accent falls in our owne *ydiome* moſt aptly and naturally, wherein we would not follow the licence of the Greeks and Latines, who made not their ſharpe accent any neceſſary prolongation of their times, but vſed ſuch ſillable ſometimes long ſometimes ſhort at their pleaſure. The other ſillables of any word where the ſharpe accent fell not, to be accompted of ſuch time and quantitie as his *ortographie* would beſt beare hauing regard to himſelfe, or to his next neighbour, word, bounding him on either ſide, namely to the ſmoothnes and hardneſſe of the ſillable in his vtterance, which is occaſioned altogether by his *ortographie* and ſcituation as in this word [*dáyly*] the firſt ſillable for his vſuall and ſharpe accentes ſake to be alwayes long, the ſecond for his flat accents ſake to be alwayes ſhort, and the rather for his *ortographie*, bycauſe if he goe before another word commencing with a vowell not letting him to be eclipſed, his vtterance is eaſie and currant, in this triſillable [*daūngĕrŏus*] the firſt to be long, th'other two ſhort for the ſame cauſes. In this word [*dāngĕroŭſnēſſe*] the firſt and laſt to be both long, bycauſe they receiue both of them the ſharpe accent, and the two middlemoſt to be ſhort, in theſe words [*remedie*] and [*remedileſſe*] the time to follow alſo the accent, ſo as if it pleaſe better to ſet the ſharpe accent vpon [*re*] then vpon [*dye*]

that ſillable ſhould be made long and *è conuerſo*, but in this word [*remedileſſe*] bycauſe many like better to accent the ſillable [*me*] then the ſillable [*les*] therfore I leaue him for a common ſillable to be able to receiue both a long and a ſhort time as occaſion ſhall ſerue. The like law I ſet in theſe wordes [*reuocable*] [*recouerable*] [*irreuocable*] [*irrecouerable*] for ſometime it ſounds better to ſay *rĕuŏ cāblĕ* then *rĕ uōcāblĕ*, *rĕcōuĕr āblĕ* then *rĕcōuĕr ăblĕ* for this one thing ye muſt alwayes marke that if your time fall either by reaſon of his ſharpe accent or otherwiſe vpon the *penultima*, ye ſhal finde many other words to rime with him, bycauſe ſuch terminations are not geazon, but if the long time fall vpon the *antepenultima* ye ſhall not finde many wordes to match him in his termination, which is the cauſe of his concord or rime, but if you would let your long time by his ſharpe accent fall aboue the *antepenultima* as to ſay [*cōuĕrăblĕ*] ye ſhall ſeldome or perchance neuer find one to make vp rime with him vnleſſe it be badly and by abuſe, and therefore in all ſuch long *poliſillables* ye doe commonly giue two ſharpe accents, and thereby reduce him into two feete as in this word [*rēmŭ nĕrātĭŏn*] which makes a couple of good *Dactils*, and in this word [*cōntrĭbūtĭŏn*] which makes a good *ſpondeus* and a good *dactill*, and in this word [*recāpĭtŭlātĭŏn*] it makes two *dactills* and a ſillable ouerplus to annexe to the word precedent to helpe peece vp another foote. But for wordes *monoſillables* (as be moſt of ours) becauſe in pronouncing them they do of neceſſitie retaine a ſharpe accent, ye may iuſtly allow them to be all long if they will ſo beſt ſerue your turne, and if they be tailed one to another, or th'one to a *diſſillable* or *polyſſillable* ye ought to allow them that time that beſt ſerues your purpoſe and pleaſeth your eare moſt, and truliest aunſweres the nature of the *ortographie* in which I would as neare as I could obſerue and keepe the lawes of the Greeke and Latine verſifiers, that is to prolong the ſillable which is written with double conſonants or by dipthong or with ſingle conſonants that run hard and harſhly vpon the toung :

and to ſhorten all ſillables that ſtand vpon vowels, if there were no cauſe of *eliſion* and ſingle conſonants and ſuch of them as are moſt flowing and ſlipper vpon the toung as. *n.r.t.d.l.* and for this purpoſe to take away all aſpirations, and many times the laſt conſonant of a word as the Latine Poetes vſed to do, ſpecially *Lucretius* and *Ennius* as to ſay [*finibu*] for [*finibus*] and ſo would not I ſtick to ſay thus [*delite*] for [*delight*] [*hye*] for [*high*] and ſuch like, and doth nothing at all impugne the rule I gaue before againſt the wreſting of wordes by falſe *ortographie* to make vp rime, which may not be falſified. But this omiſſion of letters in the middeſt of a meetre to make him the more ſlipper, helpes the numeroſitie and hinders not the rime. But generally the ſhortning or prolonging of the *monoſillables* dependes much vpon the nature of their *ortographie* which the Latin Grammariens call the rule of poſition, as for example if I ſhall ſay thus.

Nōt mănĭe dayēs pāſt. Twentie dayes after,

This makes a good *Dactill* and a good *ſpondeus*, but if ye turne them backward it would not do ſo, as.

Many dayes, not paſt.

And the *diſtick* made all of *monoſillables*.

Būt nōne ōf ūs trūe mēn ānd frēe,
Could finde ſo great good lucke as he.

Which words ſerue well to make the verſe all *ſpondiacke* or *iambicke*, but not in *dactil*, as other words or the ſame otherwiſe placed would do, for it were an illfauored *dactil* to ſay.

Būt nŏne ŏf, ūs ăll trĕwe.

Therefore whenſoeuer your words will not make a ſmooth *dactil*, ye muſt alter them or their ſituations, or elſe turne them to other feete that may better beare their maner of ſound and orthographie: or if the word be *polyſillable* to deuide him, and to make him ſerue by peeces, that he could not do whole and entierly. And no doubt by like conſideration did the Greeke and Latine verſifiers faſhion all their feete at the firſt to be of ſundry times, and the ſelfe ſame ſillable to be ſome-

time long and ſometime ſhort for the eares better ſatisfaction as hath bene before remembred. Now alſo wheras I ſaid before that our old Saxon Engliſh for his many *monoſillables* did not naturally admit the vſe of the ancient feete in our vulgar meaſures ſo aptly as in thoſe languages which ſtood moſt vpon *poliſillables*, I ſayd it in a ſort truly, but now I muſt recant and confeſſe that our Normane Engliſh which hath growen ſince *William* the Conquerour doth admit any of the auncient feete, by reaſon of the many *polyſillables* euen to ſixe and ſeauen in one word, which we at this day vſe in our moſt ordinarie language: and which corruption hath bene occaſioned chiefly by the peeuiſh affectation not of the Normans them ſelues, but of clerks and scholers or ſecretaries long ſince, who not content with the vſual Normane or Saxon word, would conuert the very Latine and Greeke word into vulgar French, as to ſay innumerable for innombrable, reuocable, irreuocable, irradiation, depopulation and ſuch like, which are not natural all Normans nor yet French, but altered Latines, and without any imitation at all: which therefore were long time deſpiſed for inkehorne termes, and now be reputed the beſt and moſt delicat of any other. Of which and many other cauſes of corruption of our ſpeach we haue in another place more amply diſcourſed, but by this meane we may at this day very well receiue the auncient feete *metricall* of the Greeks and Latines ſauing thoſe that be ſuperflous as be all the feete aboue the *triſſillable*, which the old Grammarians idly inuented and diſtinguiſht by ſpeciall names, whereas in deed the ſame do ſtand compounded with the inferiour feete and therefore ſome of them were called by the name of *didactilus*, *diſpondeus* and *diſiambus:* all which feete as I ſay we may be allowed to vſe with good diſcretion and preciſe choiſe of wordes and with the fauorable approbation of readers, and ſo ſhall our plat in this one point be larger and much ſurmount that which *Stanhurſt* firſt tooke in hand by his *exameters dactilicke* and *ſpondaicke* in the tranſlation of *Virgills Eneidos*, and

ſuch as for a great number of them my ſtomacke can hardly digeſt for the ill ſhapen ſound of many of his wordes *poliſillable* and alſo his copulation of *monoſillables* ſupplying the quantitie of a *triſſillable* to his intent. And right ſo in promoting this deuiſe of ours being (I feare me) much more nyce and affected, and therefore more miſliked then his, we are to beſpeake ſauour, firſt of the delicate eares, then of the rigorous and ſeuere diſpoſitions, laſtly to craue pardon of the learned and auncient makers in our vulgar, for if we ſhould ſeeke in euery point to egall our ſpeach with the Greeke and Latin in their *metricall* obſeruations it could not poſſible be by vs perfourmed, becauſe their ſillables came to be timed ſome of them long, ſome of them ſhort not by reaſon of any euident or apparant cauſe in writing or ſounde remaining vpon one more then another, for many times they ſhortned the ſillable of ſharpe accent and made long that of the flat, and therefore we muſt needes ſay, it was in many of their wordes done by preelection in the firſt Poetes, not hauing regard altogether to the *ortographie*, and hardneſſe or ſoftneſſe of a ſillable, conſonant, vowell or dipthong, but at their pleaſure, or as it fell out: ſo as he that firſt put in a verſe this word [*Penelope*] which might be *Homer* or ſome other of his antiquitie, where he made [*pē*] in both places long and [*nĕ*] and [*lŏ*] ſhort, he might haue made them otherwiſe and with as good reaſon, nothing in the world appearing that might moue them to make ſuch (preelection) more in th'one ſillable then in the other for *pe. ne.* and *lo.* being ſillables vocals be egally ſmoth and currant vpon the toung, and might beare aſwel the long as the ſhort time, but it pleaſed the Poet otherwiſe: ſo he that firſt ſhortned, *ca.* in this word *cano*, and made long *tro*, in *troia*, and *o*, in *oris*, might haue aſwell done the contrary, but becauſe he that firſt put them into a verſe, found as it is to be ſuppoſed a more ſweetneſſe in his owne eare to haue them ſo tymed, therefore all other Poe[illegible] who followed, were fayne to doe the like, which m[illegible]

that *Virgill* who came many yeares after the firſt reception of wordes in their ſeuerall times, was driuen of neceſſitie to accept them in ſuch quantities as they were left him and therefore ſaid.

ārmă uĭ rūmqūe că nō trō iē quì
prīmŭs ăb ōrìs.

Neither truely doe I ſee any other reaſon in that lawe (though in other rules of ſhortning and prolonging a ſillable there may be reaſon) but that it ſtands vpon bare tradition. Such as the *Cabaliſts* auouch in their myſticall conſtructions Theologicall and others, ſaying that they receaued the ſame from hand to hand from the firſt parent *Adam*, *Abraham* and others, which I will giue them leaue alone both to ſay and beleeue for me, thinking rather that they haue bene the idle occupations, or perchaunce the malitious and craftie conſtructions of the *Talmudiſts*, and others of the Hebrue clerks to bring the world into admiration of their lawes and Religion. Now peraduenture with vs Engliſhmen it be ſomewhat too late to admit a new inuention of feete and times that our forefathers neuer vſed nor neuer obſerued till this day, either in their meaſures or in their pronuntiation, and perchaunce will ſeeme in vs a preſumptuous part to attempt, conſidering alſo it would be hard to find many men to like of one mans choiſe in the limitation of times and quantities of words, with which not one, but euery eare is to be pleaſed and made a particular iudge, being moſt truly ſayd, that a multitude or comminaltie is hard to pleaſe and eaſie to offend, and therefore I intend not to proceed any further in this curioſitie then to ſhew ſome ſmall ſubtillitie that any other hath not yet done, and not by imitation but by obſeruation, nor to th'intent to haue it put in execution in our vulgar Poeſie, but to be pleaſantly ſcanned vpon, as are all nouelties ſo friuolous and ridiculous as it.

CHAP. XIII. [XIV.]

A more particular declaration of the metricall feete of the ancient Poets Greeke and Latine and chiefly of the feete of two times.

THeir Grammarians made a great multitude of feete, I wot not to what huge number, and of ſo many ſizes as their wordes were of length, namely ſixe ſizes, whereas in deede, the metricall feete are but twelue in number, wherof foure only be of two times, and eight of three times, the reſt compounds of the premiſed two ſorts, euen as the Arithmeticall numbers aboue three are made of two and three. And if ye will know how many of theſe feete will be commodiouſly receiued with vs, I ſay all the whole twelue, for firſt for the foote *ſpondeus* of two long times ye haue theſe Engliſh wordes *mōrnīng*, *mīdnīght*, *mīſchāunce*, and a number moe whoſe ortographie may direct your iudgement in this point: for your *Trocheus* of a long and ſhort ye haue theſe wordes *mānĕr*, *brōkĕn*, *tākĕn*, *bōdiĕ*, *mēmbĕr*, and a great many moe if their laſt ſillables abut not vpon the conſonant in the beginning of another word, and in theſe whether they do abut or no *wīttĭe*, *dīttĭe*, *sōrrōw*, *mōrrōw*, and ſuch like, which end in a vowell for your *Iambus* of a ſhort and a long, ye haue theſe wordes [*rĕflōre*] [*rĕmōrſe*] [*dĕsīre*] [*ĕndūre*] and a thouſand beſides. For your foote *pirrichius* or of two ſhort ſilables ye haue theſe words [*mānĭe*] [*mōnĕy*] [*pĕnĭe*] [*sĭliĕ*] and others of that conſtitution or the like: for your feete of three times and firſt your *dactill*, ye haue theſe wordes and a number moe *pātĭĕnce*, *tēmpĕrānce*, *vvōmānheād*, *iōlĭtĭe*, *dāungĕrōus*, *dūetĭfūll* and others. For your *moloſſus*, of all three long, ye haue a member [number?] of wordes alſo and ſpecially moſt of your participles actiue, as *pērsīſtīng*, *dĕſpōilīng*, *ēndēntīng*, and ſuch like in ortographie: for your *anapeſtus* of two ſhort and a long ye haue theſe words but not many moe, as *mānĭfōld*, *mōnĭlēſſe*, *rĕmānēnt*, *hōllnēſſe*. For your foote *tribracchus* of all three

ſhort, ye haue very few *triſſillables*, becauſe the ſharpe accent will always make one of them long by pronunciation, which els would be by ortographie ſhort as, [*mĕrĭly*] [*minion*] and ſuch like. For your foote *bacchius* of a ſhort and two long ye haue theſe and the like words *triſſillables* [*lămēntĭng*] [*rĕquēſtĭng*] [*rĕnoūncĭng*] [*rĕpēntāncĕ*] [*ĕnūrĭng*]. For your foote *antibacchius*, of two long and a ſhort ye haue theſe wordes [*fōrsākĕn*] [*ĭmpūgnĕd*] and others many: For your *amphimacer* that is a long a ſhort and a long ye haue theſe wordes and many moe [*excellĕnt*] [*ĭmĭnēnt*] and ſpecially ſuch as be propre names of perſons or townes or other things and namely Welſh wordes: for your foote *amphibracchus*, of a ſhort, a long and a ſhort, ye haue theſe wordes and many like to theſe [*rĕsīſtĕd*] [*dĕlīghtfŭll*] [*rĕprīſăll*] [*ĭnăūntĕr*] [*ĕnāmĭll*] ſo as for want of Engliſh wordes if your eare be not to daintie and your rules to preciſe, ye neede not be without the *metricall* feete of the ancient Poets ſuch as be moſt pertinent and not ſuperfluous. This is (ye will perchaunce ſay) my ſingular opinion: then ye ſhall ſee how well I can maintaine it. Firſt the quantitie of a word comes either by (preelection) without reaſon or force as hath bene alledged, and as the auncient Greekes and Latines did in many wordes, but not in all, or by (election) with reaſon as they did in ſome, and not a few. And a ſound is drawen at length either by the infirmitie of the toung, becauſe the word or ſillable is of ſuch letters as hangs long in the palate or lippes ere he will come forth, or becauſe he is accented and tuned hier and ſharper then another, whereby he ſomewhat obſcureth the other ſillables in the ſame word that be not accented ſo high, in both theſe caſes we will eſtabliſh our ſillable long, contrariwiſe the ſhortning of a ſillable is, when his ſounde or accent happens to be heauy and flat, that is to fall away ſpeedily, and as it were inaudible, or when he is made of ſuch letters as be by nature ſlipper and voluble and ſmoothly paſſe from the mouth. And the vowell is alwayes more eaſily deliuered then the con-

ſonant: and of conſonants, the liquide more then the mute, and a ſingle conſonant more then a double, and one more then twayne coupled together: all which points were obſerued by the Greekes and Latines, and allowed for *maximes* in verſifying. Now if ye will examine theſe foure *biſſillables* [*rēmnānt*] [*rĕmāine*] [*rēndĕr*] [*rĕnĕt*] for an example by which ye may make a generall rule, and ye ſhall finde, that they aunſwere our firſt reſolution. Firſt in [*remnant*] [*rem*] bearing the ſharpe accent and hauing his conſonant abbut vpon another, ſoundes long. The ſillable [*nant*] being written with two conſonants muſt needs be accompted the ſame, beſides that [*nant*] by his Latin originall is long, viz [*remanēns.*] Take this word [*remaine*] becauſe the laſt ſillable beares the ſharpe accent, he is long in the eare, and [*re*] being the firſt ſillable, paſſing obſcurely away with a flat accent is ſhort, beſides that [*re*] by his Latine originall and alſo by his ortographie is ſhort. This word [*render*] bearing the ſharpe accent vpon [*ren*] makes it long, the ſillable [*der*] falling away ſwiftly and being alſo written with a ſingle conſonant or liquide is ſhort and makes the *trocheus.* This word [*rĕnĕt*] hauing both ſillables ſliding and ſlipper make the foote *Pirrichius*, becauſe if he be truly vttered, he beares in maner no ſharper accent vpon the one then the other ſillable, but be in effect egall in time and tune, as is alſo the *Spondeus.* And becauſe they be not written with any hard or harſh conſonants, I do allow them both for ſhort ſillables, or to be vſed for common, according as their ſituation and place with other words ſhall be: and as I haue named to you but onely foure words for an example, ſo may ye find out by diligent obſeruation foure hundred if ye will. But of all your words *biſſillables* the moſt part naturally do make the foote *Iambus*, many the *Trocheus*, fewer the *Spondeus*, feweſt of all the *Pirrichius*, becauſe in him the ſharpe accent (if ye follow the rules of your accent, as we haue preſuppoſed) doth make a litle oddes: and ye ſhall find verſes made all of *monoſillables*, and do

very well, but lightly they be *Iambickes*, bycauſe for th more part the accent falles ſharpe vpon euery ſecon word rather then contrariwiſe, as this of Sir *Thoma Wiats.*

I fīnde nŏ peāce ănd yēt mĭe wārre ĭs dōne,
I ſeare and hope, and burne and freeſe like iſe.

And ſome verſes where the ſharpe accent falles vpo the firſt and third, and ſo make the verſe wholly *Tr chaicke*, as thus,

Worke not, no nor, wiſh thy friend or foes harme
Try but, truſt not, all that ſpeake thee ſo faire.

And ſome verſes made of *monoſillables* and *biſſillabl* enterlaced as this of th'Earles,

When raging loue with extreme paine

And this

A fairer beaſt of freſher hue beheld I neuer non

And ſome verſes made all of *biſſillables* and othe all of *triſſillables*, and others of *poliſillables* egally i creaſing and of diuers quantities, and ſundry ſituation as in this of our owne, made to daunt the inſolence a beautifull woman.

Brittle beauty bloſſome daily fading
Morne, noone, and eue in age and eke in eld
Dangerous diſdainefull pleaſantly perſwading
Eaſie to gripe but combrous to weld
For ſlender bottome hard and heauy lading
Gay for a while, but little while durable
Suſpicious, incertaine, irreuocable,
O ſince thou art by triall not to truſt
Wiſedome it is, and it is alſo iust
To ſound the ſtemme before the tree be feld
That is, ſince death vvill driue vs all to duſt
To leaue thy loue ere that vve be compeld.

In which ye haue your firſt verſe all of *biſſillabl* and of the foot *trocheus.* The ſecond all of *monoſi ables*, and all of the foote *Iambus*, the third all of *tri ſillables*, and all of the foote *dactilus*, your fourth of or *biſſillable*, and two *monoſillables* interlarded, the fift one *monoſillable* and two *biſſillables* enterlaced, and th

reſt of other ſortes and ſcituations, ſome by degrees encreaſing, ſome diminiſhing: which example I haue ſet downe to let you perceiue what pleaſant numeroſity in the meaſure and diſpoſition of your words in a meetre may be contriued by curious wits and theſe with other like were the obſeruations of the Greeke and Latine verſifiers.

CHAP. XIIII. [XV.]

Of your feet of three times, and firſt of the Dactill.

Our feete of three times by preſcription of the Latine Grammariens are of eight ſundry proportions, for ſome notable difference appearing in euery ſillable of three falling in a word of that ſize: but becauſe aboue the *antepenultima* there was (among the Latines) none accent audible in any long word, therfore to deuiſe any foote of longer meaſure then of three times was to them but ſuperfluous: becauſe all aboue the number of three are but compounded of their inferiours. Omitting therefore to ſpeake of theſe larger feete, we ſay that of all your feete of three times the *Dactill* is moſt vſuall and fit for our vulgar meeter, and moſt agreeable to the eare, ſpecially if ye ouerlade not your verſe with too many of them but here and there enterlace a *Iambus* or ſome other foote of two times to giue him grauitie and ſtay, as in this *quadrein Trimeter* or of three meaſures.

Rendĕr ăgaīne mĭe lībĕrtĭe
ănd sēt yoŭr cāptĭue frēe
Glōrĭoŭs īs thē vĭctōrĭe
Cōnquĕrōurs ūſe wĭth lēnĭtĭe

Where ye ſee euery verſe is all of a meaſure, and yet vnegall in number of ſillables: for the ſecond verſe is but of ſixe ſillables, where the reſt are of eight. But the reaſon is for that in three of the ſame verſes are two *Dactils* a peece, which abridge two ſillables in euery verſe: and ſo maketh the longeſt euen with the ſhorteſt. Ye may note beſides by the firſt verſe, how

much better ſome *biſſillable* becommeth to peece out an other longer foote then another word doth: for in place of [*render*] if ye had ſayd [*reſtore*] it had marred the *Dactil*, and of neceſſitie driuen him out at length to be a verſe *Iambic* of foure feete, becauſe [*render*] is naturally a *Trocheus* and makes the firſt two times of a *dactil*. [*Reſtore*] is naturally a *Iambus*, and in this place could not poſſibly haue made a pleaſant *dactil*.

Now againe if ye will ſay to me that theſe two words [*libertie*] and [*conquerours*] be not preciſe *Dactils* by the Latine rule. So much will I confeſſe to, but ſince they go currant inough vpon the tongue, and be ſo vſually pronounced, they may paſſe wel inough for *Dactils* in our vulgar meeters, and that is inough for me, ſeeking but to faſhion an art, and not to finiſh it: which time only and cuſtom haue authoritie to do, ſpecially in all caſes of language as the Poet hath wittily remembred in this verſe *-ſi volet vſus,*

Quem penes arbitrium est et vis et norma loquendi.

The Earle of Surrey vpon the death of Sir *Thomas Wiat* made among other this verſe *Pentameter* and of ten ſillables,

What holy graue (alas) vvhat ſepulcher

But if I had the making of him, he ſhould haue bene of eleuen ſillables and kept his meaſure of fiue ſtill, and would ſo haue runne more pleaſantly a great deale: for as he is now, though he be euen he ſeemes odde and defectiue, for not well obſeruing the natural accent of euery word, and this would haue bene ſoone holpen by inſerting one *monoſillable* in the middle of the verſe, and drawing another ſillable in the beginning into a *Dactil*, this word [*holy*] being a good [*Pirrichius*] and very well ſeruing the turne, thus,

Whāt hŏlĭe grāue ă lās whăt fīt sĕpŭlchĕr.

Which verſe if ye peruſe throughout ye ſhall finde hi after the firſt *dactil* all *Trochaick* and not *Iambic*, n of any other foot of two times. But perchance if would ſeeme yet more curious, in place of theſe f *Trocheus* ye might induce other feete of three times

to make the three ſillables next following the *dactil*, the foote [*amphimacer*] the laſt word [*Sepulcher*] the foote [*amphibracus*] leauing the other midle word for a [*Iambus*] thus.

Whāt hŏlĭe grāue ă lās whăt fīt sĕpūlchĕr.

If ye aske me further why I make (*vvhat*) firſt long and after ſhort in one verſe, to that I ſatisfied you before. that it is by reaſon of his accent ſharpe in one place and flat in another, being a common *monoſillable*, that is, apt to receiue either accent, and ſo in the firſt place receiuing aptly the ſharpe accent he is made long: afterward receiuing the flat accent more aptly then the ſharpe, becauſe the ſillable precedent [*las*] vtterly diſtaines him, he is made ſhort and not long, and that with very good melodie, but to haue giuen him the ſharpe accent and plucked it from the ſillable [*las*] it had bene to any mans eare a great diſcord: for euermore this word [*alás*] is accented vpon the laſt, and that lowdly and notorioufly as appeareth by all our exclamations vſed vnder that terme. The ſame Earle of Surrey and Sir *Thomas Wyat* the firſt reformers and poliſhers of our vulgar Poeſie much affecting the ſtile and meaſures of the Italian *Petrarcha*, vſed the foote *dactil* very often but not many in one verſe, as in theſe,

Fūll mănĭe that in preſence of thy lĭuelĭe hĕd,
Shed Cæſars teares vpon Pōmpĕiūs hĕd.
Th'ēnĕmĭe to life deſtroi er of all kinde,
If āmŏ rŏus faith in an hart vn fayned,
Myne old deēre ĕnĕ my my froward maſter.
Thē fūrĭ ous gone in his moſt ra ging ire.

And many moe which if ye would not allow for *dactils* the verſe would halt vnleſſe ye would ſeeme to helpe it contracting a ſillable by vertue of the figure *Synereſis* which I thinke was neuer their meaning, nor in deede would haue bred any pleaſure to the eare, but hindred the flowing of the verſe. Howſoeuer ye take it the *dactil* is commendable inough in our vulgar meetres, but moſt plauſible of all when he is founded vpon the ſtage, as in theſe comicall verſes ſhewing how well it becommeth all noble men and great perſonages to be

temperat and modeſt, yea more then any meaner man, thus.

Lēt nō nōbīlĭtĭe rīchĕs ŏr hērĭtăge
Hōnōur ŏr ēmpĭre ŏr eārthlĭe dōmīnĭōn
Brēed ĭn yōur heād ănie pēeuiſh ŏpīnĭōn
That yĕ māy sāfĕr ăuōuch ănĭe ōutrāge.

And in this diſtique taxing the Prelate ſymoniake ſtanding all vpon perfect *dactils*.

Nōvv mānie bīe mōnēy pūruĕy prŏmōtĭŏn
For mony mooues any hart to deuotion.

But this aduertiſement I will giue you withall, that if ye vſe too many *dactils* together ye make your muſike too light and of no ſolemne grauitie ſuch as the amorous *Elegies* in court naturally require, being alwaies either very dolefull or paſſionate as the affections of loue enforce, in which buſines ye muſt make your choiſe of very few words *dactilique*, or them that ye can not refuſe, to diſſolue and breake them into other feete by ſuch meanes as it ſhall be taught hereafter: but chiefly in your courtly ditties take heede ye vſe not theſe maner of long *poliſillables* and ſpecially that ye finiſh not your verſe with them as [*retribution*] *reſtitution*] *remuneration* [*recapitulation*] and ſuch like: for they ſmatch more the ſchoole of common players than of any delicate Poet *Lyricke* or *Elegiacke.*

CHAP. XV. [*XVI.*]

Oall fyour other feete of three times and hovv vvell they vvould faſhion a meetre in our vulgar.

ALl your other feete of three times I find no vſe of them in our vulgar meeters nor no ſweetenes at all, and yet words inough to ſerue their proportions. So as though they haue not hitherto bene made artificiall, yet nowe by more curious obſeruation they might be. Since all artes grew firſt by obſeruation of natures proceedings and cuſtome. And firſt your [*Moloſſus*] being of all three long is euidently diſcouered by this word [*pērmūttīng*] The [*Anapeſtus*] of two ſhort and a long by this word [*fŭrĭōus*] if the next

word beginne with a conſonant. The foote [*Bacchius*] of a ſhort and two long by this word [*rĕsīstānce*] the foote [*Antibachius*] of two long a ſhort by this word [*cōnquēr-īng*] the foote [*Amphimacer*] of a long a ſhort and a long by this word [*cōnquĕrīng*] the foote of [*Amphibrachus*] of a ſhort a long and a ſhort by this word [*rĕmēmbĕr*] if a vowell follow. The foote [*Tribrachus*] of three ſhort times is very hard to be made by any of our *triſſillables* vnles they be compounded of the ſmootheſt ſort of conſonants or ſillables vocals, or of three ſmooth *monoſillables*, or of ſome peece of a long *polyſillable* and after that ſort we may with wreſting of words ſhape the foot [*Tribrachus*] rather by vſurpation then by rule, which neuertheles is allowed in euery primitiue arte and inuention: and ſo it was by the Greekes and Latines in their firſt verſifying, as if a rule ſhould be ſet downe that from henceforth theſe words ſhould be counted al *Tribrachus*. [*ĕnĕmĭe*] *rĕmèdĭe*] *sĕlĭnĕs*] *mŏnĭlĕs*] *pĕnĭlĕs*] *crŭĕllĭe*] and ſuch like, or a peece of this long word [*rĕcōuĕrāblĕ*] *innŭmĕrāblĕ reādĭlĭe*] and others. Of all which manner of apt wordes to make theſe ſtranger feet of three times which go not ſo currant with our eare as the *dactil*, the maker ſhould haue a good iudgement to know them by their manner of orthographie and by their accent which ſerue moſt fitly for euery foote, or elſe he ſhoulde haue alwaies a little calender of them apart to vſe readily when he ſhall neede them. But becauſe in very truth I thinke them but vaine and ſuperſtitious obſeruations nothing at all furthering the pleaſant melody of our Engliſh meeter, I leaue to ſpeake any more of them and rather with the continuance of our old maner of Poeſie, ſcanning our verſe by ſillables rather than by feete, and vſing moſt commonly the word *Iambique* and ſometime the *Trochaike* which ye ſhall diſcerne by their accents, and now and then a *dactill* keeping preciſely our ſymphony or rime without any other mincing meaſures, which an idle inuentiue head could eaſily deuiſe, as the former examples teach.

Hōllŏw vālleis ūndĕr hĭĕſt moūntaĭnes
Crāggĭe cliffes brĭng foōrth thĕ faīrĕſt foūntaĭnes

Theſe verſes be *trochaik*, and in mine eare not ſo ſweete and harmonicall as the *iambicque*, thus:

Thĕ hōllŏwſt vāls lĭe ūndĕr hĭĕſt mōuntāines
Thĕ crāggĭſt clĭfs brĭng fōrth thĕ faīrĕſt foūntāines.

All which verſes bee now become *iambicque* by breaking the firſt *biſſillables*, and yet alters not their quantities though the feete be altered: and thus,

Reſtleſſe is the heart in his deſires
Rauing after that reaſon doth denie.

Which being turned thus makes a new harmonie.

The reſtleſſe heart, renues his old deſires
Ay rauing after that reaſon doth it deny.

And following this obſeruation your meetres being builded with *polyſillables* will fall diuerſly out, that is ſome to be *ſpondaick*, ſome *iambick*, others *dactilick*, others *trochaick*, and of one mingled with another, as in this verſe.

Hēauĭe īs thĕ būrdĕn of Prĭncĕs īre

The verſe is *trochaick*, but being altered thus, is *iambicque.*

Fŭll hēauĭe īs thĕ pāiſe ŏf Prĭncĕs īre

And as Sir *Thomas Wiat* ſong in a verſe wholly *trochaick*, becauſe the wordes do beſt ſhape to that foote by their naturall accent, thus,

Fārewĕll lōue ănd āll thĭe lāwes fŏr ēuĕr

And in this ditty of th'Erle of Surries, paſſing ſweet and harmonicall, all be *Iambick.*

When raging loue with extreme paine
So cruelly doth ſtraine my hart,
And that the teares like fluds of raine
Beare witneſſe of my wofull ſmart.

Which beyng diſpoſed otherwiſe or not broken, would proue all *trochaick*, but nothing pleaſant.

Now furthermore ye are to note, that al your *monoſyllables* may receiue the ſharp accent, but not ſo aptly one as another, as in this verſe where they ſerue well to make him *iambicque*, but not *trochaick.*

Gŏd graūnt thĭs peāce măy lōng ĕndūre

Where the ſharpe accent falles more tunably vpon [*graunt*] [*peace*] [*long*] [*dure*] then it would by conuerſion, as to accent them thus:

Gōd graŭnt-thīs peăce-māy lŏng-ēndūre,

And yet if ye will aske me the reaſon, I can not tell it, but that it ſhapes ſo to myne eare, and as I thinke to euery other mans. And in this meeter where ye haue whole words *biſſillable* vnbroken, that maintaine (by reaſon of their accent) ſundry feete, yet going one with another be very harmonicall.

Where ye ſee one to be a *trocheus* another the *iambus*, and ſo entermingled not by election but by conſtraint of their ſeuerall accents, which ought not to be altred, yet comes it to paſſe that many times ye muſt of neceſſitie alter the accent of a ſillable, and put him from his naturall place, and then one ſillable, of a word *polyſillable*, or one word *monoſillable*, will abide to be made ſometimes long, ſometimes ſhort, as in this *quadreyne* of ours playd in a mery moode.

Gèue mé mìne ówne àND whén I dó déſíre
Geue others theirs, and nothing that is mine
Nòr gíue mè thát, wherto all men aspire
Then neither gold, nor faire women nor wine.

Where in your firſt verſe theſe two words [*giue*] and [*me*] are accented one high th'other low, in the third verſe the ſame words are accented contrary, and the reaſon of this exchange is manifeſt, becauſe the maker playes with theſe two clauſes of ſundry relations [*giue me*] and [*giue others*] ſo as the *monoſillable* [*me*] being reſpectiue to the word [*others*] and inferring a ſubtilitie or wittie implication, ought not to haue the ſame accent, as when he hath no ſuch reſpect, as in this *diſtik* of ours.

I rōue mĕ (Madame) ere ye rēprŏue
Meeke minds ſhould ēxcŭſe not ăccŭſe.

In which verſe ye ſee this word [*reprooue*] the ſillable [*prooue*] alters his ſharpe accent into [illegible] naturally it is long in all his ſingles and [illegible]

the foure footed beaſts, and the birdes, beyng ſent ſ
by the Lyon to be at his muſters, excuſed himſelfe ſ
that he was a foule and flew with winges: and beyn
ſent for by the Eagle to ſerue him, ſayd that he was
foure footed beaſt, and by that craftie cauill eſcape
the danger of the warres, and ſhunned the ſeruice
both Princes. And euer ſince ſate at home by t
fires ſide, eating vp the poore husbandmans
baken, halfe loſt for lacke of a good
huſwifes looking too.

FINIS.

THE THIRD BOOKE, OF ORNAMENT.

CHAP. I.
Of Ornament Poeticall.

AS no doubt the good proportion of any thing doth greatly adorne and commend it and right ſo our late remembred proportions doe to our vulgar Poeſie: ſo is there yet requiſite to the perfection of this arte, another maner of exornation, which reſteth in the faſhioning of our makers language and ſtile, to ſuch purpoſe as it may delight and allure as well the mynde as the eare of the hearers with a certaine noueltie and ſtrange maner of conueyance, diſguiſing it no litle from the ordinary and accuſtomed: neuertheleſſe making it nothing the more vnſeemely or misbecomming, but rather decenter and more agreable to any ciuill eare and vnderſtanding. And as we ſee in theſe great Madames of honour, be they for perſonage or otherwiſe neuer ſo comely and bewtifull, yet if they want their courtly habillements or at leaſtwiſe ſuch other apparell as cuſtome and ciuilitie haue ordained to couer their naked bodies, would be halfe aſhamed or greatly out of countenaunce to be

ſeen in that ſort, and perchance do then thinke themſelues more amiable in euery mans eye, when they be in their richeſt attire, ſuppoſe of ſilkes or tyſſewes and coſtly embroderies, then when they go in cloth or in any other plaine and ſimple apparell. Euen ſo cannot our vulgar Poeſie ſhew it ſelfe either gallant or gorgious, if any lymme be left naked and bare and not clad in his kindly clothes and coulours, ſuch as may conuey them ſomwhat out of ſight, that is from the common courſe of ordinary ſpeach and capacitie of the vulgar iudgement, and yet being artificially handled muſt needes yeld it much more bewtie and commendation. This ornament we ſpeake of is giuen to it by figures and figuratiue ſpeaches, which be the flowers as it were and coulours that a Poet ſetteth vpon his language of arte, as the embroderer doth his ſtone and perle, or paſſements of gold vpon the ſtuffe of a Princely garment, or as th'excellent painter beſtoweth the rich Orient coulours vpon his table of pourtraite: ſo neuertheleſſe as if the ſame coulours in our arte of Poeſie (as well as in thoſe other mechanicall artes) be not well tempered, or not well layd, or be vſed in exceſſe, or neuer ſo litle diſordered or miſplaced, they not onely giue it no maner of grace at all, but rather do disfigure the ſtuffe and ſpill the whole workmanſhip taking away all bewtie and good liking from it, no leſſe then if the crimſon tainte, which ſhould be laid vpon a Ladies lips, or right in the center of her cheekes ſhould by ſome ouerſight or miſhap be applied to her forhead or chinne, it would make (ye would ſay) but a very ridiculous bewtie, wherfore the chief prayſe and cunning of our Poet is in the diſcreet vſing of his figures, as the skilfull painters is in the good conueyance of his coulours and ſhadowing traits of his penſill, with a delectable varietie, by all meaſure and iuſt proportion, and in places moſt aptly to be beſtowed.

CHAP. II.

How our writing and ſpeaches publike ought to be figuratiue, and if they be not doe greatly diſgrace the cauſe and purpoſe of the ſpeaker and writer.

BVt as it hath bene alwayes reputed a great fault to vſe figuratiue ſpeaches fooliſhly and indiſcretly, ſo is it eſteemed no leſſe an imperfection in mans vtterance, to haue none vſe of figure at all, ſpecially in our writing and ſpeaches publike, making them but as our ordinary talke, then which nothing can be more vnſauourie and farre from all ciuilitie. I remember in the firſt yeare of Queenes Maries raigne a Knight of Yorkſhire was choſen ſpeaker of the Parliament, a good gentleman and wiſe, in the affaires of his ſhire, and not vnlearned in the lawes of the Realme, but as well for ſome lack of his teeth, as for want of language nothing well ſpoken, which at that time and buſineſſe was moſt behooffull for him to haue bene: this man after he had made his Oration to the Queene; which ye know is of courſe to be done at the firſt affembly of both houſes; a bencher of the Temple both well learned and very eloquent, returning from the Parliament houſe asked another gentleman his frend how he liked M. Speakers Oration: mary quoth th'other, me thinks I heard not a better alehouſe tale told this ſeuen yeares. This happened becauſe the good old Knight made no difference betweene an Oration or publike ſpeach to be deliuered to th'eare of a Princes Maieſtie and ſtate of a Realme, then he would haue done of an ordinary tale to be told at his table in the countrey, wherein all men know the oddes is very great. And though graue and wiſe counſellours in their conſultations doe not vſe much ſuperfluous eloquence, and alſo in their iudiciall hearings do much miſlike all ſcholaſticall rhetoricks: yet in ſuch a caſe as it may be (and as this Parliament was) if the Lord Chancelour of England or Archbiſhop of

Canterbury himſelfe were to ſpeake, he ought to doe it cunningly and eloquently, which can not be without the vſe of figures: and neuertheleſſe none impeachment or blemiſh to the grauitie of their perſons or o. the cauſe: wherein I report me to them that knew Sir *Nicholas Bacon* Lord keeper of the great Seale, or the now Lord Treaſorer of England, and haue bene conuerſant with their ſpeaches made in the Parliament houſe and Starrechamber. From whoſe lippes I haue ſeene to proceede more graue and naturall eloquence, then from all the Oratours of Oxford or Cambridge, but all is as it is handled, and maketh no matter whether the ſame eloquence be naturall to them or artificiall (though I thinke rather naturall) yet were they knowen to be learned and not vnskilfull of th'arte, when they were yonger men: and as learning and arte teacheth a ſchollar to ſpeake, ſo doth it alſo teach a counſellour, and aſwell an old man as a yong, and a man in authoritie, aſwell as a priuate perſon, and a pleader aſwell as a preacher, euery man after his ſort and calling as beſt becommeth: and that ſpeach which becommeth one, doth not become another, for maners of ſpeaches, ſome ſerue to work in exceſſe, ſome in mediocritie, ſome to graue purpoſes, ſome to light, ſome to be ſhort and brief, ſome to be long, ſome to ſtirre vp affections, ſome to pacifie and appeaſe them, and theſe common deſpiſers of good vtterance, which reſteth altogether in figuratiue ſpeaches, being well vſed whether it come by nature or by arte or by exerciſe, they be but certaine groſſe ignorance of whom it is truly ſpoken *ſcientia non habet inimicum niſi ignorantem.* I haue come to the Lord Keeper Sir *Nicholas Bacon*, and found him ſitting in his gallery alone with the works of *Quintilian* before him, in deede he was a moſt eloquent man, and of rare learning and wiſedome, as euer I knew England to breed, and one that ioyed as much in learned men and men of good witts. A Knight of the Queenes priuie chamber, once intreated a noble woman of the Court, being in great fauour about her Maieſtie (to th'intent

to remoue her ſrom a certaine diſpleaſure, which by ſiniſter opinion ſhe had conceiued againſt a gentleman his friend) that it would pleaſe her to heare him ſpeake in his own cauſe, and not to condemne him vpon his aduerſaries report: God forbid ſaid ſhe, he is to wiſe for me to talke with, let him goe and ſatisfie ſuch a man naming him: why quoth the Knight againe, had your Ladyſhip rather heare a man talke like a foole or like a wiſe man? This was becauſe the Lady was a litle peruerſe, and not diſpoſed to reforme her ſelfe by hearing reaſon, which none other can ſo well beate into the ignorant head, as the well ſpoken and eloquent man. And becauſe I am ſo farre waded into this diſcourſe of eloquence and ſiguratiue ſpeaches, I will tell you what hapned on a time my ſelfe being preſent when certaine Doctours of the ciuil law were heard in a litigious cauſe betwixt a man and his wife: before a great Magiſtrat who (as they can tell that knew him) was a man very well learned and graue, but ſomewhat ſowre, and of no plauſible vtterance: the gentlemans chaunce, was to ſay: my Lord the ſimple woman is not ſo much to blame as her lewde abbettours, who by violent perſwaſions haue lead her into this wilfulneſſe. Quoth the iudge, what neede ſuch eloquent termes in this place, the gentleman replied, doth your Lordſhip miſlike the terme, [*violent*] and me thinkes I ſpeake it to great purpoſe: for I am ſure ſhe would neuer haue done it, but by force of perſwaſion: and if perſwaſions were not very violent, to the minde of man it could not haue wrought ſo ſtrange an effect as we read that it did once in Ægypt, and would haue told the whole tale at large, if the Magiſtrate had not paſſed it ouer very pleaſantly. Now to tell you the whole matter as the gentleman intended, thus it was. There came into Ægypt a notable Oratour, whoſe name was *Hegeſias* who inueyed ſo much againſt the incommodities of this tranſitory life, and ſo highly commended death the diſpatcher of all euils; as a great number of his hearers deſtroyed themſelues, ſome with weapon,

ſome with poyſon, others by drowning and hanging themſelues to be rid out of this vale of miſery, in ſo much as it was feared leaſt many moe of the people would haue miſcaried by occaſion of his perſwaſions, if king *Ptolome* had not made a publicke proclamation, that the Oratour ſhould auoyde the countrey, and no more be allowed to ſpeake in any matter. Whether now perſwaſions, may not be ſaid violent and forcible to ſimple myndes in ſpeciall, I referre it to all mens iudgements that heare the ſtory. At leaſt waies, I finde this opinion, confirmed by a pretie deuiſe or embleme that *Lucianus* alleageth he ſaw in the pourtrait of *Hercules* within the Citie of Marſeills in Prouence: where they had figured a luſtie old man with a long chayne tyed by one end at his tong, by the other end at the peoples eares, who ſtood a farre of and ſeemed to be drawen to him by the force of that chayne faſtned to his tong, as who would ſay, by force of his perſwaſions. And to ſhew more plainly that eloquence is of great force (and not as many men thinke amiſſe) the propertie and gift of yong men onely, but rather of old men, and a thing which better becommeth hory haires then beardleſſe boyes, they ſeeme to ground it vpon this reaſon: age (ſay they and moſt truly) brings experience, experience bringeth wiſedome, long life yeldes long vſe and much exerciſe of ſpeach, exerciſe and cuſtome with wiſedome, make an aſſured and volluble vtterance: ſo is it that old men more then any other ſort ſpeake moſt grauely, wiſely, aſſuredly, and plauſibly, which partes are all that can be required in perfite eloquence, and ſo in all deliberations of importance where counſellours are allowed freely to opyne and ſhew their conceits, good perſwaſion is no leſſe requiſite then ſpeach it ſelfe: for in great purpoſes to ſpeake and not to be able or likely to perſwade, is a vayne thing: now let vs returne backe to ſay more of this Poeticall ornament.

[illegible]

How ornaments [illegible]
[illegible]

THis [illegible]
[illegible]
tendments [illegible]
wardly working [illegible]
the Greeks called [illegible]
it geueth a [illegible]
called *Ev[illegible]* [illegible]
ſtrong and [illegible]
them both [illegible]
guage. ſome to [illegible]
that meanes [illegible]
ſerue the [illegible]
them alſo [illegible]
appointed [illegible]
hereafter ſpoken [illegible]
alleaged before [illegible]
bewtifull habite [illegible]
ſpeaches the [illegible]
language [illegible]
portion. whence [illegible]
phraſe or maner [illegible]
by the name of [illegible]
then of ſille [illegible]
and differences [illegible]
and what portion [illegible]
to the bewtifying of the [illegible]

CHAP. IIII.
Of Language.

SPeach is not naturall to man ſauing for his onely habilitie to ſpeake, and that he is by kinde apt to vtter all his conceits with ſounds and voyces diuerſified many maner of wayes, by meanes of the many and fit inſtruments he hath by nature to that purpoſe, as a broad and voluble tong, thinne and mouable lippes, teeth euen and not ſhagged, thick ranged, a round vaulted pallate, and a long throte, beſides an excellent capacitie of wit that maketh him more diſciplinable and imitatiue then any other creature: then as to the forme and action of his ſpeach, it commeth to him by arte and teaching, and by vſe or exerciſe. But after a ſpeach is fully faſhioned to the common vnderſtanding, and accepted by conſent of a whole countrey and nation, it is called a language, and receaueth none allowed alteration, but by extraordinary occaſions by little and little, as it were inſenſibly bringing in of many corruptions that creepe along with the time: of all which matters, we haue more largely ſpoken in our bookes of the originals and pedigree of the Engliſh tong. Then when I ſay language, I meane the ſpeach wherein the Poet or maker writeth be it Greek or Latine, or as our caſe is the vulgar Engliſh, and when it is peculiar vnto a countrey it is called the mother ſpeach of that people: the Greekes terme it *Idioma*: ſo is ours at this day the Norman Engliſh. Before the Conqueſt of the Normans it was the Angleſaxon, and before that the Britiſh, which as ſome will, is at this day, the Walſh, or as others affirme the Corniſh: I for my part thinke neither of both, as they be now ſpoken and p[r]onounced. This part in our maker or Poet muſt be heedyly looked vnto, that it be naturall, pure, and the moſt vſuall of all his countrey: and for the ſame purpoſe rather that which is ſpoken in the kings Court, or in the good townes and Cities within

the land, then in the marches and frontiers, or in port townes, where ſtraungers haunt for traffike ſake, or yet in Vniuerſities where Schollers vſe much peeuiſh affectation of words out of the primatiue languages, or finally, in any vplandiſh village or corner of a Realme, where is no refort but of poore ruſticall or vnciuill people: neither ſhall he follow the ſpeach of a craftes man or carter, or other of the inferiour ſort, though he be inhabitant or bred in the beſt towne and Citie in this Realme, for ſuch perſons doe abuſe good ſpeaches by ſtrange accents or ill ſhapen ſoundes, and falſe ortographie. But he ſhall follow generally the better brought vp ſort, ſuch as the Greekes call [*charientes*] men ciuill and graciouſly behauoured and bred. Our maker therfore at theſe dayes ſhall not follow *Piers plowman* nor *Gower* nor *Lydgate* nor yet *Chaucer*, for their language is now out of vſe with vs: neither ſhall he take the termes of Northern-men, ſuch as they vſe in dayly talke, whether they be noble men or gentlemen, or of their beſt clarkes all is a matter: nor in effect any ſpeach vſed beyond the riuer of Trent, though no man can deny but that theirs is the purer Engliſh Saxon at this day, yet it is not ſo Courtly nor ſo currant as our Southerne Engliſh is, no more is the far Weſterne mans ſpeach: ye ſhall therefore take the vſuall ſpeach of the Court, and that of London and the ſhires lying about London within lx. myles, and not much aboue. I ſay not this but that in euery ſhyre of England there be gentlemen and others that ſpeake but ſpecially write as good Southerne as we of Middleſex or Surrey do, but not the common people of euery ſhire, to whom the gentlemen, and alſo their learned clarkes do for the moſt part condeſcend, but herein we are already ruled by th'Engliſh Dictionaries and other bookes written by learned men, and therefore it needeth none other direction in that behalfe. Albeit peraduenture ſome ſmall admonition be not impertinent, for we finde in our Engliſh writers many wordes and ſpeaches amendable, and ye ſhall ſee in

ſome many inkhorne termes ſo ill affected brought in by men of learning as preachers and ſchoolemaſters: and many ſtraunge termes of other languages by Secretaries and Marchaunts and trauailours, and many darke wordes and not vſuall nor well ſounding, though they be dayly ſpoken in Court. Wherefore great heed muſt be taken by our maker in this point that his choiſe be good. And peraduenture the writer hereof be in that behalfe no leſſe faultie then any other, vſing many ſtraunge and vnaccuſtomed wordes and borrowed from other languages: and in that reſpect him ſelfe no meete Magiſtrate to reforme the ſame errours in any other perſon, but ſince he is not vnwilling to acknowledge his owne fault, and can the better tell how to amend it, he may ſeem a more excuſable correctour of other mens: he intendeth therefore for an indifferent way and vniuerſall benefite to taxe him ſelfe firſt and before any others.

Theſe be words vſed by th'author in this preſent treatiſe, *ſcientificke*, but with ſome reaſon, for it anſwereth the word *mechanicall*, which no other word could haue done ſo properly, for when hee ſpake of all artificers which reſt either in ſcience or in handy craft, it followed neceſſarilie that *ſcientifique* ſhould be coupled with *mechanicall:* or els neither of both to haue bene allowed, but in their places: a man of ſcience liberall, and a handicrafts man, which had not bene ſo cleanly a ſpeech as the other *Maior-domo*: in truth this word is borrowed of the *Spaniard* and *Italian*, and therefore new and not vſuall, but to them that are acquainted with the affaires of Court: and ſo for his iolly magnificence (as this caſe is) may be accepted among Courtiers, for whom this is ſpecially written. A man might haue ſaid in ſteade of *Maior-domo*, the French word (*maiſtre d'hoſtell*) but ilfauouredly, or the right Engliſh word (*Lord Steward.*) But me thinks for my owne opinion this word *Maior-domo* though he be borrowed, is more acceptable than any of the reſt, other men may iudge otherwiſe. *Politien*, this word alſo is receiued from the

ſtile, the image of man [*mentis character*] for man is but his minde, and as his minde is tempered and qualified, ſo are his ſpeeches and language at large, and his inward conceits be the mettall of his minde, and his manner of vtterance the very warp and wooſe of his conceits, more plaine, or buſie and intricate, or otherwiſe affected after the rate. Moſt men ſay that not any one point in all *Phiſiognomy* is ſo certaine, as to iudge a mans manners by his eye: but more aſſuredly in mine opinion, by his dayly maner of ſpeech and ordinary writing. ¶ For if the man be graue, his ſpeech and ſtile is graue: if light-headed, his ſtile and language alſo light: if the minde be haughtie and hoate, the ſpeech and ſtile is alſo vehement and ſtirring: if it be colde and temperate, the ſtile is alſo very modeſt: if it be humble, or baſe and meeke, ſo is alſo the language and ſtile. ¶ And yet peraduenture not altogether ſo, but that euery mans ſtile is for the moſt part according to the matter and ſubiect of the writer, or ſo ought to be, and conformable thereunto. Then againe may it be ſaid as wel, that men doo chuſe their ſubiects according to the mettal of their minds, and therfore a high minded man chuſeth him high and lofty matter to write of. The baſe courage, matter baſe and lowe, the meane and modeſt mind, meane and moderate matters after the rate. Howſoeuer it be, we finde that vnder theſe three principall complexions (if I may with leaue ſo terme them) high, meane and baſe ſtile, there be contained many other humors or qualities of ſtile, as the plaine and obſcure, the rough and ſmoth, the facill and hard, the plentiful and barraine, the rude and eloquent, the ſtrong and feeble, the vehement and cold ſtiles, all which in their euill are to be reformed, and the good to be kept and vſed. But generally to haue the ſtile decent and comely it behooueth the maker or Poet to follow the nature of his ſubiect, that is if his matter be high and loftie that the ſtile be ſo to, if meane, the ſtile alſo to be meane, if baſe, the ſtile humble and baſe accordingly: and

they that do otherwiſe vſe it, applying to meane matter, hie and loftie ſtile, and to hie matters, ſtile eyther meane or baſe, and to the baſe matters, the meane or hie ſtile, do vtterly diſgrace their poeſie and ſhew themſelues nothing skilfull in their arte, nor hauing regard to the decencie, which is the chieſe praiſe of any writer. Therefore to ridde all louers o learning from that errour, I will as neere as I can ſet downe, which matters be hie and loftie, which be but meane, and which be low and baſe, to the intent the ſtiles may be faſhioned to the matters, and keepe their *decorum* and good proportion in euery reſpect: I am not ignorant that many good clerkes be contrary to mine opinion, and ſay that the loftie ſtyle may be decently vſed in a meane and baſe ſubiect and contrariwiſe, which I do in parte acknowledge, but with a reaſonable qualification. For *Homer* hath ſo vſed it in his trifling worke of *Batrachomyomachia:* that is in his treatiſe of the warre betwixt the frogs and the mice. *Virgill* alſo in his *bucolickes*, and in his *georgicks*, whereof the one is counted meane, the other baſe, that is the huſbandmans diſcourſes and the ſhepheards, but hereunto ſerueth a reaſon in my ſimple conceite: for firſt to that trifling poeme of *Homer*, though the frog and the mouſe be but litle and ridiculous beaſts, yet to treat of warre is an high ſubiect, and a thing in euery repect terrible and daungerous to them that it alights on: and therefore of learned dutie asketh martiall grandiloquence, if it be ſet foorth in his kind and nature of warre, euen betwixt the baſeſt creatures that can be imagined: ſo alſo is the Ante or piſmire, and they be but little creeping things, not perfect beaſts, but *infect*, or wormes: yet in deſcribing their nature and inſtinct, and their manner of life approching to the forme of a common-welth, and their properties not vnlike to the vertues of moſt excellent gouernors and captaines, it asketh a more maieſtie of ſpeach then would the deſcription of an other beaſtes life or nature, and perchance of many matters perteyning vnto the

baſer ſort of men, becauſe it reſembleth the hiſtorie of a ciuill regiment, and of them all the chiefe and moſt principall which is *Monarchie*: ſo alſo in his *bucolicks*, which are but paſtorall ſpeaches and the baſeſt of any other poeme in their owne proper nature: *Virgill* vſed a ſomewhat ſwelling ſtile when he came to inſinuate the birth of *Marcellus* heire apparant to the Emperour *Auguſtus*, as child to his ſiſter, aſpiring by hope and greatnes of the houſe, to the ſucceſſion of the Empire, and eſtabliſhment thereof in that familie: whereupon *Virgill* could no leſſe then to vſe ſuch manner of ſtile, whatſoeuer condition the poeme were of and this was decent, and no fault or blemiſh, to confound the tennors of the ſtiles for that cauſe. But now when I remember me againe that this *Eglogue*, (for I haue read it ſomewhere) was conceiued by *Octauian* th'Emperour to be written to the honour of *Pollio* a citizen of Rome, and of no great nobilitie, the ſame was miſliked againe as an implicatiue, nothing decent nor proportionable to *Pollio* his fortunes and calling, in which reſpect I might ſay likewiſe the ſtile was not to be ſuch as if it had bene for the Emperours owne honour, and thoſe of the bloud imperiall, then which ſubiect there could not be among the *Romane* writers an higher nor grauer to treat vpon: ſo can I not be remoued from mine opinion, but ſtill me thinks that in all decencie the ſtile ought to conforme with the nature of the ſubiect, otherwiſe if a writer will ſeeme to obſerue no *decorum* at all, nor paſſe how he faſhion his tale to his matter, who doubteth but he may in the lighteſt cauſe ſpeake like a Pope, and in the graueſt matters prate like a parrat, and finde wordes and phraſes ynough to ſerue both turnes, and neither of them commendably, for neither is all that may be written of Kings and Princes ſuch as ought to keepe a high ſtile, nor all that may be written vpon a ſhepheard to keepe the low, but according to the matter reported, if that be of high or baſe nature: for euery pety pleaſure, and vayne delight of a king are not to [be] ac-[illegible]pted high matter for the height of his eſtate, but [illegible]e and perchaunce very baſe and vile: nor ſo a

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CHAP. IV.

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, yeoman, groome, husbandman, day-labourer, epheard, ſwynard, and ſuch like of homely cal-
gree and bringing vp: ſo that in euery of the ee degrees, not the ſelfe ſame vertues be egally ayſed nor the ſame vices, egally to be diſpraiſed. r loues, mariages, quarels, contracts and other urs, be like high nor do require to be ſet fourth e like ſtile: but euery one in his degree and de- which made that all *hymnes* and hiſtories, and ies, were written in the high ſtile: all Comedies terludes and other common Poeſies of loues. h like in the meane ſtile, all *Eglogues* and paſto- emes in the low and baſe ſtile, otherwiſe they ne vtterly diſproporcioned: likewiſe for the ſame me phraſes and figures be onely peculiar to the le, ſome to the baſe or meane, ſome common to e, as ſhalbe declared more at large hereafter e come to ſpeake of figure and phraſe: alſo ſome and ſpeaches and ſentences doe become the e, that do not become th'other two. And con- , as ſhalbe ſaid when we talke of words and es: finally ſome kinde of meaſure and concord. beſeeme the high ſtile, that well become the and low, as we haue ſaid ſpeaking of concord aſure. ¶ But generally the high ſtile is diſgraced de fooliſh and ridiculous by all wordes affected, ſait, and puffed vp, as it were a windball carry- re countenance then matter, and can not be eſembled then to theſe midſommer pageants in , where to make the people wonder are ſet forth d vglie Gyants marching as if they were aliue, ed at all points, but within they are ſtuffed full ne paper and tow, which the ſhrewd boyes vnder- , do guilefully diſcouer and turne to a great de- alſo all darke and vnaccuſtomed wordes, or and homely, and ſentences that hold too much nery and light, or infamous and vnſhamefaſt are ccounted of the ſame ſort, for ſuch ſpeaches be- ot Princes, nor great eſtates, nor them that write

od; and before iudges neither ſower nor ſeuere, but the eare of princely dames, yong ladies, gentlewomen and courtiers, beyng all for the moſt part either meeke nature, or of pleaſant humour, and that all his abuſes made but to diſpoſe the hearers to mirth and ſollace by pleaſant conueyance and efficacy of ſpeach, they are not in truth to be accompted vices but for vertues in the poetical ſcience very commendable. On the other side, ſuch treſpaſſes in ſpeach (whereof there be many) geue dolour and diſliking to the eare and minde, by any foule indecencie or diſproportion of ſounde, ſituation, or ſence, they be called and not without cauſe the vicious parts or rather hereſies of language: wherefore the matter reſteth much in the definition and acceptance of this word [*decorum*] for whatſoeuer is ſo, cannot iuſtly be miſliked. In which reſpect it may come to paſſe that what the Grammarian ſetteth downe for a viciositee in ſpeach may become a vertue and no vice, contrariwiſe his commended figure may fall into a reprochfull fault: the beſt and moſt aſſured remedy whereof is, generally to follow the ſaying of *Bias*: *ne quid nimis*. So as in keeping meaſure, and not exceeding nor ſhewing any defect in the vſe of his figures, he cannot lightly do amiſſe, if he haue beſides (as that muſt needes be) a ſpeciall regard to all circumſtances of the perſon, place, time, cauſe and purpoſe he hath in hand, which being well obſerued it eaſily auoideth all the recited inconueniences, and maketh now and then very vice goe for a formall vertue in the exerciſe of this Arte.

CHAP. VIII.

Sixe points ſet downe by our learned forefathers for a generall regiment of all good vtterance be it by mouth or by writing.

Vt before there had bene yet any preciſe obſeruation made of figuratiue ſpeeches, the firſt learned artificers of language conſidered that the bewtie and good grace of vtterance reſted in no [ſo] many pointes:

and whatſoeuer tranſgreſſed thoſe lymits, they counted it for vitious; and thereupon did ſet downe a manner of regiment in all ſpeech generally to be obſerued, conſiſting in ſixe pointes. Firſt they ſaid that there ought to be kept a decent proportion in our writings and ſpeach, which they termed *Analogia*. Secondly, that it ought to be voluble vpon the tongue, and tunable to the eare, which they called *Taſis*. Thirdly, that it were not tediouſly long, but brieſe and compendious, as the matter might beare, which they called *Syntomia*. Fourthly, that it ſhould cary an orderly and good conſtruction, which they called *Synthesis*. Fiftly, that it ſhould be a ſound, proper and naturall ſpeach, which they called *Ciriologia*. Sixtly, that it ſhould be liuely and ſtirring, which they called *Tropus*. So as it appeareth by this order of theirs, that no vice could be committed in ſpeech, keeping within the bounds of that reſtraint. But ſir, all this being by them very well conceiued, there remayned a greater difficultie to know what this proportion, volubilitie, good conſtruction, and the reſt were, otherwiſe we could not be euer the more relieued. It was therefore of neceſſitie that a more curious and particular deſcription ſhould bee made of euery manner of ſpeech, either tranſgreſſing or agreeing with their ſaid generall preſcript. Whereupon it came to paſſe, that all the commendable parts of ſpeech were ſet foorth by the name of figures, and all the illaudable partes vnder the name of vices, or vicioſities, of both which it ſhall bee ſpoken in their places.

CHAP. IX.

How the Greeks first, and afterward the Latines, uented new names for euery figure, which this Autho is alſo enforced to doo in his vulgar.

He Greekes were a happy people for freedome and liberty of their langu becauſe it was allowed them to in any new name that they liſted, anc peece many words together to mak

them one entire, much more ſignificatiue than the ſingle word. So among other things did they to their figuratiue ſpeeches deuiſe certaine names. The Latines came ſomewhat behind them in that point, and for want of conuenient ſingle wordes to expreſſe that which the Greeks could do by cobling many words together, they were faine to vſe the Greekes ſtill, till after many yeares that the learned Oratours and good Grammarians among the Romaines, as *Cicero*, *Varro*, *Quintilian*, and others ſtrained themſelues to giue the Greeke wordes Latin names, and yet nothing ſo apt and fitty. The ſame courſe are we driuen to follow in this deſcription, ſince we are enforced to cull out for the vſe of our Poet or maker all the moſt commendable figures. Now to make them knowen (as behoueth) either we muſt do it by th'original Greeke name or by the Latine, or by our owne. But when I conſider to what ſort of Readers I write, and how ill faring the Greeke terme would ſound in the Engliſh eare, then alſo how ſhort the Latines come to expreſſe manie of the Greeke originals. Finally, how well our language ſerueth to ſupplie the full ſignification of them both, I haue thought it no leſſe lawfull, yea peraduenture vnder licence of the learned, more laudable to vſe our owne naturall, if they be well choſen, and of proper ſignification, than to borrow theirs. So ſhall not our Engliſh Poets, though they be to ſeeke of the Greeke and Latin languages, lament for lack of knowledge ſufficient to the purpoſe of this arte. And in caſe any of theſe new Engliſh names giuen by me to any figure, ſhall happen to offend. I pray that the learned will beare with me and to thinke the ſtraungeneſſe thereof proceedes but of noueltie and diſaquaintance with our eares, which in proceſſe of tyme, and by cuſtome will frame very well: and ſuch others as are not learned in the primitiue languages, if they happen to hit vpon any new name of myne (ſo ridiculous in their opinion) as may moue them to laughter, let ſuch perſons, yet aſſure themſelues that ſuch names go as neare as may

for bewtifying them with a currant and pleafant numerofitie, but alfo giuing them efficacie, and enlarging the whole matter befides with copious amplifications. I doubt not but fome bufie carpers will fcorne at my new deuifed termes: *auricular* and *fenfable*, faying that I might with better warrant haue vfed in their fteads thefe words, *orthographicall* or *fyntactticall*, which the learned Grammarians left ready made to our hands, and do importe as much as th'other that I haue brought, which thing peraduenture I deny not in part, and neuertheleffe for fome caufes thought them not fo neceffarie: but with thefe maner of men I do willingly beare, in refpect of their laudable endeuour to allow antiquitie and flie innouation: with like beneuolence I truft they will beare with me writing in the vulgar fpeach and feeking by my nouelties to fatisfie not the fchoole but the Court: whereas they know very well all old things foone waxe ftale and lothfome, and the new deuifes are euer dainty and delicate, the vulgar inftruction requiring alfo vulgar and communicable termes, not clerkly or vncouthe as are all thefe of the Greeke and Latine languages primitiuely receiued, vnleffe they be qualified or by much vfe and cuftome allowed and our eares made acquainted with them. Thus then I fay that *auricular* figures be thofe which worke alteration in th'eare by found, accent, time, and flipper volubilitie in vtterance, fuch as for that refpect was called by the auncients numerofitie of fpeach. And not onely the whole body of a tale in a poeme or hiftorie may be made in fuch fort pleafant and agreable to the eare, but alfo euery claufe by it felfe, and euery fingle word carried in a claufe, may haue their pleafant fweeteneffe apart. And fo long as this qualitie extendeth but to the outward tuning of the fpeach reaching no higher then th'eare and forcing the m[illegible] little or no[illegible] it is that vertue which the Greek[illegible] *Charyla* [illegible] office of the *auricular* figures [illegible] as the members of la[illegible] and fentences are [illegible]

words, and [illegible]
alteration [illegible]
riall to the [illegible]
fore beginning [illegible]
in letters and [illegible]
cular we [illegible]
guage; the [illegible]
perfit sentences [illegible]
tale be a poeme or [illegible]

Of auriculer figure [illegible]
working by their [illegible]
alteration [illegible]

[illegible] many waies [illegible] [illegible] time and [illegible] [illegible] sometimes by *adding* sometimes by [illegible] lable or letter [illegible] middle or ending [illegible] letters [illegible] or by [illegible] one letter for another, or by wrong ranging of the accent. And your figures of addition or surplusse be three, videl. In the beginning, as to say: *Davoy*, for *doon*, *endanger*, for *danger*, *envvidien*, for *Avidien*.

In the middle, as to say *renuers*, for *[illegible]*, *[illegible]* for *meetly*, *goldylockes*, for *goldilockes*.

In th'end, as to say [*remembren*] for [*[illegible]*] [*spoken*] for [*spoke*]. And your figures of [illegible] be as many, videl.

From the beginning, as to say [*[illegible]*] [*gainsay* for *againesay*:] [*ill* for *euill*:]

[illegible] middle, as to say [*paraunter* for *[illegible]*] [*fouraigne* for *[illegible]*] [illegible]

[illegible] [*morne* for *[illegible]*] [illegible]

in the forefront of all the ſeuerall clauſes whom he is to ſerue as a common feruitour, then is he called by the Greeks *Prozeugma*, by vs the Ringleader: thus

Prozeugma, or the Ringleader.

Her beautie perst mine eye, her ſpeach mine wofull hart:
Her preſence all the powers of my diſcourſe. etc.

Where ye ſee that this one word [*perſt*] placed in the foreward, ſatisfieth both in ſence and congruitie all thoſe other clauſes that followe him.

Mezozeugma or the Middle marcher.

And if ſuch word of ſupplie be placed in the middle of all ſuch clauſes as he ſerues: it is by the Greekes called *Mezozeugma*, by vs the [*Middlemarcher*] thus:

Faire maydes beautie (alack) with yeares it weares away
And with wether and ſicknes, and ſorrow as they ſay.

Where ye ſee this word [*weares*] ſerues one clauſ before him, and two clauſes behind him, in one an the ſame ſence and congruitie. And in this verſe,

Either the troth or talke nothing at all.

Where this word [*talke*] ſerues the clauſe before an alſo behind. But if ſuch ſupplie be placed after a the clauſes, and not before nor in the mi dle, then is he called by the Greeks *Hyp zeugma*, and by vs the [*Rerewarder*] thus

Hypozeugma or the Rerewarder.

My mates that vvont, to keepe me companie,
And my neighbours, vvho dwelt next to my vvall,
The friends that ſvvare, they vvould not ſticke to die
In my quarrell: they are fled from me all.

Where ye ſee this word [*fled from me*] ſerue all t three clauſes requiring but one congruitie and ſenc But if ſuch want be in ſundrie clauſes, and of ſeuera congruities or ſence, and the ſupply be made to ſer them all, it is by the figure *Sillepſis*, who for that reſpect we call the [*double ſuppl* conceiuing, and, as it were, comprehendi vnder one, a ſupplie of two natures, and may be liker to the man that ſerues many maſters at once, being ſtrange Countries or kinreds, as in theſe verſes, whe the lamenting widow ſhewed the Pilgrim the graues which her husband and children lay buried.

Sillepsis, or the Double supply.

Here my ſweete ſonnes and daughters all my bliſſe,
Yonder mine owne deere husband buried is.

Where ye ſee one verbe ſingular ſupplyeth the plurall and ſingular, and thus

Iudge ye louers, if it be ſtrange or no:
My Ladie laughs for ioy, and I for wo.

Where ye ſee a third perſon ſupplie himſelſe and a firſt perſon. And thus,

Madame ye neuer ſhewed your ſelfe vntrue,
Nor my deſerts would euer ſuffer you.

Viz. to ſhow. Where ye ſee the moode Indicatiue ſupply him ſelſe and an Infinitiue. And the like in theſe other.

I neuer yet failde you in conſtancie,
Nor neuer doo intend vntill I die.

Viz. [*to ſhow.*] Thus much for the congruitie, now for the ſence. One wrote thus of a young man, who ſlew a villaine that had killed his father, and rauiſhed his mother.

Thus valiantly and with a manly minde,
And by one feate of euerlaſting fame,
This luſtie lad fully requited kinde,
His fathers death, and eke his mothers ſhame.

Where ye ſee this word [*requite*] ſerue a double ſence: that is to ſay, to reuenge, and to ſatisfie. For the parents iniurie was reuenged, and the duetie of nature performed or ſatisfied by the childe. But if this ſupplie be made to ſundrie clauſes, or to one clauſe ſundrie times iterated, and by ſeuerall words, ſo as euery clauſe hath his owne ſupplie: then is it called by the Greekes *Hypozeuxis*, we call him the ſubſtitute after his originall, and is a ſupplie with iteration, as thus:

Hypozeuxis. or the Substitute.

Vnto the king ſhe went, and to the king ſhe ſaid,
Mine owne liege Lord behold thy poore handmaid.

Here [*went to the king*] and [*ſaid to the king*] be but [illegible] clauſe iterated with words of ſundrie ſupply. Or [illegible] theſe verſes following.

My Ladie gaue me, my Ladie wiſt not vvhat,

Geuing me leaue to be her Soueraine:
For by ſuch gift my Ladie hath done that,
Which vvhileſt ſhe liues ſhe may not call againe.

Here [*my Ladie gaue*] and [*my Ladie vviſt*] be ſup plies with iteration, by vertue of this figure.

Ye haue another *auricular* figure of defect, and i when we begin to ſpeake a thing, and breake of in th middle way, as if either it needed no further to b ſpoken of, or that we were aſhamed, or afraide t ſpeake it out. It is alſo ſometimes done by way o threatning, and to ſhew a moderation o anger. The Greekes call him *Apoſiopeſis* I, the figure of ſilence, or of interruptio indifferently.

Aposiopesis. or the Figure of silence.

If we doo interrupt our ſpeech for feare, this ma be an example, where as one durſt not make the tru report as it was, but ſtaid halfe way for feare c offence, thus:

He ſaid yon were, I dare not tell you plaine:
For words once out, neuer returne againe.

If it be for ſhame, or that the ſpeaker ſuppoſe i would be indecent to tell all, then thus: as he tha ſaid to his ſweete hart, whom he checked for ſecretl whiſpering with a ſuſpected perſon.

And did ye not come by his chamber dore?
And tell him that: goe to, I ſay no more.

If it be for anger or by way of manace or to ſhow moderation of wrath as the graue and diſcreeter fo of men do, then thus.

If I take you with ſuch another caſt
I ſweare by God, but let this be the laſt.

Thinking to haue ſaid further viz. I will puniſh you

If it be for none of all theſe cauſes but vpon ſom ſodaine occaſion that moues a man to breake of hi tale, then thus.

He told me all at large: lo yonder is the man
Let himſelfe tell the tale that beſt tell can.

This figure is fit for phantaſticall heads and ſuch a be ſodaine or lacke memorie. I know one of goo

learning that greatly blemiſheth his diſcretion with this maner of ſpeach: for if he be in the graueſt matter of the world talking, he will vpon the ſodaine for the flying of a bird ouerthwart the way, or ſome other ſuch fleight cauſe, interrupt his tale and neuer returne to it againe.

Ye haue yet another maner of ſpeach purporting at the firſt bluſh a defect which afterward is ſupplied, the Greekes call him *Prolepſis*, we the Propounder, or the Explaner which ye will: becauſe he workes both effectes, as thus, where in certaine verſes we deſcribe the triumphant enter-view of two great Princeſſes thus.

Prolepsis. or the Propounder.

Theſe two great Queenes, came marching hand in hand,
Vnto the hall, where ſtore of Princes ſtand:
And people of all countreys to behold,
Coronis all clad, in purple cloth of gold:
Celiar in robes, of ſiluer tiffew vvhite,
With rich rubies, and pearles all bedighte.

Here ye ſee the firſt propoſition in a ſort defectiue and of imperfect ſence, till ye come by diuiſion to explane and enlarge it, but if we ſhould follow the originall right, we ought rather to call him the foreſtaller, for like as he that ſtandes in the market way, and takes all vp before it come to the market in groſſe and ſells it by retaile, ſo by this maner of ſpeach our maker ſetts down before all the matter by a brief propoſition, and afterward explanes it by a diuiſion more particularly.

By this other example it appeares alſo.

Then deare Lady I pray you let it bee,
That our long loue may lead vs to agree:
Me ſince I may not vved you to my vvife,
To ſerue you as a miſtreſſe all my life:
Ye that may not me for your husband haue,
To clayme me for your ſeruant and your ſlaue.

CHAP. XII [I].

Of your figures Auricular vvorking by diſorder.

Hiperbaton, or the Trespasser.

TO all their ſpeaches which wrought by diſorder the Greekes gaue a general name [*Hiperbaton*] as much to ſay as the [*treſpaſſer*] and becauſe ſuch diſorder may be committed many wayes it receiueth ſundry particulars vnder him, whereof ſome are onely proper to the Greekes and Latines and not to vs, other ſome ordinarie in our manner of ſpeaches, but ſo foule and intollerable as I will not ſeeme to place them among the figures, but do raunge them as they deſerue among the vicious or faultie ſpeaches.

Parenthesis. or the Insertour.

Your firſt figure of tollerable diſorder is [*Parentheſis*] or by an Engliſh name the [*Inſertour*] and is when ye will ſeeme for larger information or ſome other purpoſe, to peece or graffe in the middeſt of your tale an vnneceſſary parcell of ſpeach, which neuertheleſſe may be thence without any detriment to the reſt. The figure is ſo common that it needeth none example, neuertheleſſe becauſe we are to teache Ladies and Gentlewomen to know their ſchoole points and termes appertaining to the Art, we may not refuſe to yeeld examples euen in the plaineſt caſes, as that of maiſter *Diars* very aptly.

But now my Deere (for ſo my loue makes me to call you ſtill)
That loue I ſay, that luckleſſe loue, that vvorks me all this ill.

Alſo in our Eglogue intituled *Elpine*, which we made being but eightene yeares old, to king *Edvvard* the ſixt a Prince of great hope, we ſurmiſed that the Pilot of a ſhip anſwering the King, being inquiſitiue and deſirous to know all the parts of the ſhip and tackle, what they were, and to what vſe they ſerued, vſing this inſertion or Parentheſis.

Soueraigne Lord (for vvhy a greater name
To one on earth no mortall tongue can frame
No ſtatelie ſtile can giue the practiſd penne:

To one on earth conuerſant among men.)

And ſo proceedes to anſwere the kings queſtion?

The ſhippe thou ſeest ſayling in ſea ſo large, etc.

This inſertion is very long and vtterly impertinent to the principall matter, and makes a great gappe in the tale, neuertheleſſe is no diſgrace but rather a bewtie and to very good purpoſe, but you muſt not vſe ſuch inſertions often nor to thick, nor thoſe that bee very long as this of ours, for it will breede great confuſion to haue the tale ſo much interrupted.

Ye haue another manner of diſordered ſpeach, when ye miſplace your words or clauſes and ſet that before which ſhould be behind, *et è conuerſo*, we call it in Engliſh prouerbe, the cart before the horſe, the Greeks call it *Hiſteron proteron*, we name it the Prepoſterous, and if it be not too much vſed is tollerable inough, and many times ſcarce perceiueable, vnleſſe the ſence be thereby made very abſurd: as he that deſcribed his manner of departure from his miſtreſſe, ſaid thus not much to be miſliked.

Histeron proteron, or the Preposterous.

I kiſt her cherry lip and tooke my leaue:

For I tooke my leaue and kiſt her: And yet I cannot well ſay whether a man vſe to kiſſe before hee take his leaue, or take his leaue before he kiſſe, or that it be all one buſines. It ſeemes the taking leaue is by vſing ſome ſpeach, intreating licence of departure: the kiſſe a knitting vp of the farewell, and as it were a teſtimoniall of the licence without which here in England one may not preſume of courteſie to depart, let yong Courtiers decide this controuerſie. One deſcribing his landing vpon a ſtrange coaſt, ſayd thus prepoſterouſly.

When we had climbde the clifs, and were a ſhore,

Whereas he ſhould haue ſaid by good order.

When vve vvere come a ſhore and clymed had the cliffs

For one muſt be on land ere he can clime. And as another ſaid:

My dame that bred me vp and bare me in her vvombe.

Whereas the bearing is before the bringing vp. All your other figures of diſorder becauſe they rather ſeeme

deformities then bewties of language, for ſo many of them as be notorioufly vndecent, and make no good harmony, I place them in the Chapter of vices hereafter following.

CHAP. XIIII.

Of your figures Auricular that vworke by Surplufage.

Our figures *auricular* that worke by furplufage, fuch of them as be materiall and of importaunce to the fence or bewtie of your language, I referre them to the harmonicall fpeaches of oratours among the figures rhetoricall, as be thofe of repetition, and iteration or amplification. All other forts of furplufage, I accompt rather vicious then figuratiue, and therefore not melodious as fhalbe remembred in the chapter of viciofities or faultie fpeaches.

CHAP. XV.

Of auricular figures vworking by exchange.

Enallage. or the Figure of exchange.

Our figures that worke *auricularly* by exchange, were more obferuable to the Greekes and Latines for the braueneffe of their language, ouer that our is, and for the multiplicitie of their Grammaticall accidents, or verball affects, as I may terme them, that is to fay, their diuers cafes, moodes, tenfes, genders, with variable terminations, by reafon whereof, they changed not the very word, but kept the word, and changed the fhape of him onely, vfing one cafe for another, or tenfe, or perfon, or gender, or number, or moode. We, hauing no fuch varietie of accidents, haue little or no vfe of this figure. They called it *Enallage*.

Hipallage. or the Changeling.

But another fort of exchange which they had, and very prety, we doe likewife vfe, not changing one word for another, by their accidents or cafes, as the *Enallage:* nor by the places, as the [*Prepofterous*] but changing their true conftruction and application, whereby the fence is quite

peruerted and made very abſurd: as, he that ſhould ſay, for *tell me troth and lie not, lie me troth and tell not.* For *come dine vvith me and ſtay not, come ſtay vvith me and dine not.*

A certaine piteous louer, to moue his miſtres to compaſſion, wrote among other amorous verſes, this one.

Madame, I ſet your eyes before mine vvoes.

For, mine woes before your eyes, ſpoken to th'intent to winne fauour in her ſight.

But that was pretie of a certaine ſorrie man of law, that gaue his Client but bad councell, and yet found fault with his fee, and ſaid: my fee, good frend, hath deſerued better counſel. Good maſter, quoth the Client, if your ſelfe had not ſaid ſo, I would neuer haue beleeued it: but now I thinke as you doo. The man of law perceiuing his error, I tell thee (quoth he) my counſel hath deſerued a better fee. Yet of all others was that a moſt ridiculous, but very true exchange, which the yeoman of London vſed with his Sergeant at the Mace, who ſaid he would goe into the countrie, and make merry a day or two, while his man plyed his buſines at home: an example of it you ſhall finde in our Enterlude entituled Luſtie London: the Sergeant, for ſparing of horſ-hire, ſaid he would goe with the Carrier on foote. That is not for your worſhip, ſaide his yeoman, whereunto the Sergeant replyed.

I vvot vvhat I meane Iohn, it is for to ſtay
And company the knaue Carrier, for looſing my vway.

The yeoman thinking it good manner to ſoothe his Sergeant, ſaid againe.

I meane vvhat I vvot Sir, your beſt is to hie,
And carrie a knaue vvith you for companie.

Ye ſee a notorious exchange of the conſtruction, and application of the words in this: *I vvot vvhat I meane*; and *I meane vvhat I vvot*, and in the other, *company the knaue Carrier*, and *carrie a knaue in your company*. The Greekes call this figure [*Hipallage*] the Latins *Submutatio*, we in our vulgar may call him the [*vnderchange*] but I had rather haue him called the [*Change-*

ling] nothing at all ſweruing from his originall, and much more aptly to the purpoſe, and pleaſanter to beare in memory: ſpecially for your Ladies and pretie miſtreſſes in Court, for whoſe learning I write, becauſe it is a terme often in their mouthes, and alluding to the opinion of Nurſes, who are wont to ſay, that the Fayries vſe to ſteale the faireſt children out of their cradles, and put other ill fauoured in their places, which they called changelings, or Elfs: ſo, if ye mark, doeth our Poet, or maker play with his wordes, vſing a wrong conſtruction for a right, and an abſurd for a ſenſible, by manner of exchange.

CHAP. XVI.

Of ſome other figures vvhich becauſe they ſerue chiefly to make the meeters tunable and melodious, and affect not the minde but very little, be placed among the auricular.

Omoioteleton, or the Like loose.

THe Greekes vſed a manner of ſpeech or writing in their proſes, that went by clauſes, finiſhing the words of like tune, and might be by vſing like caſes, tenſes, and other points of conſonance, which they called *Omoioteleton*, and is that wherin they neereſt approched to our vulgar ryme, and may thus be expreſſed.

Weeping creeping beſeeching I vvan,
The loue at length of Lady Lucian.

Or thus if we ſpeake in proſe and not in meetre.

Miſchaunces ought not to be lamented,
But rather by vvifedome in time preuented:
For ſuch miſhappes as be remedileſſe,
To ſorrovv them it is but fooliſhneſſe:
Yet are vve all ſo frayle of nature,
As to be greeued vvith euery diſpleaſure.

The craking Scotts as the Cronicle reportes at a certaine time made this bald rime vpon the Engliſh-men.

Long beards hartleſſe,
Painted hoodes vvitleſſe:

Gay coates graceleſſe,
Make all England thriftleſſe.

Which is no perfit rime in deede, but clauſes finiſhing in the ſelf ſame tune: for a rime of good ſimphonie ſhould not conclude his concords with one and the ſame terminant ſillable, as *leſſ*, *leſſ*, *leſſ*, but with diuers and like terminants, as *leſ*, *preſ*, *meſ*, as was before declared in the chapter of your cadences, and your clauſes in proſe ſhould neither finiſh with the ſame nor with the like terminants, but with the contrary as hath bene ſhewed before in the booke of proportions; yet many vſe it otherwiſe, neglecting the Poeticall harmonie and skill. And th'Earle of *Surrey* with Syr *Thomas Wyat*, the moſt excellent makers of their time, more peraduenture reſpecting the fitneſſe and ponderoſitie of their wordes then the true cadence or ſimphonie, were very licencious in this point. We call this figure following the originall, the [*like looſe*] alluding to th'Archers terme who is not ſaid to finiſh the feate of his ſhot before he giue the looſe, and deliuer his arrow from his bow, in which reſpect we vſe to ſay marke the looſe of a thing for marke the end of it.

Parimion, or the Figure of like letter.

Ye do by another figure notably affect th'eare when ye make euery word of the verſe to begin with a like letter, as for example in this verſe written in an *Epithaphe* of our making.

Time tried his truth his trauailes and his truſt,
And time to late tried his integritie.

It is a figure much vſed by our common rimers, and doth well if it be not too much vſed, for then it falleth into the vice which ſhalbe hereafter ſpoken of called *Tautologia.*

Asyndeton, or the Loose langage.

Ye haue another ſort of ſpeach in a maner defectiue becauſe it wants good band or coupling, and is the figure [*Aſyndeton*] we call him [*looſe language*] and doth not a litle alter th'eare as thus.

I ſavv it, I ſaid it, I vvill ſvveare it.

Elizabeth regent of the great Brittaine Ile,
Honour of all regents and of Queenes.

But if we ſpeake thus not expreſſing her proper name *Elizabeth*, videl.

The Engliſh Diana, the great Britton mayde.

Then it is not by *Epitheton* or figure of Attribution but by the figures *Antonomaſia*, or *Periphraſis*.

Endiadis, or the Figure of Twinnes.

Ye haue yet another manner of ſpeach when ye will ſeeme to make two of one not thereunto conſtrained, which therefore we call the figure of Twynnes, the Greekes *Endiadis* thus.

Not you coy dame your lowrs nor your lookes.

For [*your lowring lookes.*] And as one of our ordinary rimers ſaid.

Of fortune nor her frowning face,
I am nothing againſt.

In ſtead, of [*fortunes frowning face.*] One prayſing the Neapolitans for good men at armes, ſaid by the figure of Twynnes thus.

A proud people and wiſe and valiant,
Fiercely fighting with horſes and with barbes:
By whoſe prowes the Romain Prince did daunt,
Wild Affricanes and the lawleſſe Alarbes:
The Nubiens marching with their armed cartes,
And ſleaing a farre with venim and with dartes.

Where ye ſee this figure of Twynnes twiſe vſed, once when he ſaid *horſes and barbes* for barbd horſes: againe when he ſaith with *venim* and with *dartes* for venimous dartes.

CHAP. XVI[I].

Of the figures which we call Senſable, becauſe they alter and affect the minde by alteration of ſence, and firſt in ſingle wordes.

THe eare hauing receiued his due ſatisfaction by the *auricular* figures, now muſt the minde alſo be ſerued, with his naturall delight by figures *ſenſible* ſuch as by alteration of intendmentes affect the cour-

age, and geue a good liking to the conceit. And firſt, ſingle words haue their ſence and vnderſtanding altered and figured many wayes, to wit, by tranſport, abuſe, croſſe-naming, new naming, change of name. This will ſeeme very darke to you, vnleſſe it be otherwiſe explaned more particularly: and firſt of *Tranſport*. There is a kinde of wreſting of a ſingle word from his owne right ſignification, to another not ſo naturall, but yet of ſome affinitie or conueniencie with it, as to ſay, *I cannot digeſt your vnkinde words*, for I cannot take them in good part: or as the man of law ſaid, *I feele you not*, for I vnderſtand not your caſe, becauſe he had not his fee in his hand. Or as another ſaid to a mouthy Aduocate, *why barkeſt thou at me ſo ſore?* Or to call the top of a tree, or of a hill, the crowne of a tree or of a hill: for in deede *crowne* is the higheſt ornament of a Princes head, made like a cloſe garland, or els the top of a mans head, where the haire windes about, and becauſe ſuch terme is not applyed naturally to a tree, or to a hill, but is tranſported from a mans head to a hill or tree, therefore it is called by *metaphore*, or the figure of *tranſport*. And three cauſes moues vs to vſe this figure, one for neceſſitie or want of a better word, thus:

Metaphora, or the Figure of tranſporte.

As the drie ground that thirſtes after a ſhowr
Seemes to reioyce when it is well iwet,
And ſpeedely brings foorth both graſſe and flowr,
If lacke of ſunne or ſeaſon doo not let.

Here for want of an apter and more naturall word to declare the drie temper of the earth, it is ſaid to thirſt and to reioyce, which is onely proper to liuing creatures, and yet being ſo inuerted, doth not ſo much ſwerue from the true ſence, but that euery man can eaſilie conceiue the meaning thereof.

Againe, we vſe it for pleaſure and ornament of our ſpeach, as thus in an Epitaph of our owne making, to the honourable memorie of a deere friend, Sir *Iohn Throgmorton*, knight, Iuſtice of Cheſter, and a man of many commer

Whom vertue rerde, enuy hath ouerthrowen:
And lodged full low, vnder this marble ſtone:
Ne neuer were his values ſo well knowen,
Whilest he liued here, as now that he is gone.

Here theſe words, *rered*, *ouerthrowen*, and *lodged*, are inuerted, and *metaphorically* applyed, not vpon neceſſitie, but for ornament onely, afterward againe in theſe verſes.

No ſunne by day that euer ſaw him rest
Free from the toyles of his ſo buſie charge,
No night that harbourd rankor in his breast,
Nor merry moode, made reaſon runne at large.

In theſe verſes the inuerſion or metaphore, lyeth in theſe words, *ſaw*, *harbourd*, *run*: which naturally are applyed to liuing things, and not to inſenſible: as, the *ſunne*, or the *night*: and yet they approch ſo neere, and ſo conueniently, as the ſpeech is thereby made more commendable. Againe, in moe verſes of the ſame Epitaph, thus.

His head a ſource of grauitie and ſence,
His memory a ſhop of ciuill arte:
His tongue a ſtreame of ſugred eloquence,
Wiſdome and meekenes lay mingled in his harte,

In which verſes ye ſee that theſe words, *ſource*, *ſhop*, *ſlud*, *ſugred*, are inuerted from their owne ſignification to another, not altogether ſo naturall, but of much affinitie with it.

Then alſo do we it ſometimes to enforce a ſence and make the word more ſignificatiue: as thus,

I burne in loue, I freeſe in deadly hate
I ſwimme in hope, and ſinke in deepe diſpaire.

Theſe examples I haue the willinger giuen you to ſet foorth the nature and vſe of your figure metaphore, which of any other being choiſly made, is the moſt commendable and moſt common.

Catachresis, or the Figure of abuse.

But if for lacke of naturall and proper terme or worde we take another, neither naturall nor proper and do vntruly applie it to the thing which we would ſeeme to expreſſe, and

without any iuſt inconuenience, it is not then ſpoken by this figure *Metaphore* or of *inuerſion* as before, but by plaine abuſe, as he that bad his man go into his library and fet him his bowe and arrowes, for in deede there was neuer a booke there to be found, or as one ſhould in reproch ſay to a poore man, thou raskall knaue, where *raskall* is properly the hunters terme giuen to young deere, leane and out of ſeaſon, and not to people: or as one ſaid very pretily in this verſe.

I lent my loue to loſſe, and gaged my life in vaine.

Whereas this worde *lent* is properly of mony or ſome ſuch other thing, as men do commonly borrow, for vſe to be repayed againe, and being applied to loue is vtterly abuſed, and yet very commendably ſpoken by vertue of this figure. For he that loueth and is not beloued againe, hath no leſſe wrong, than he that lendeth and is neuer repayde.

Metonimia, or the Misnamer.

Now doth this vnderſtanding or ſecret conceyt reach many times to the only nomination of perſons or things in their names, as of men, or mountaines, ſeas, countries and ſuch like, in which reſpect the wrong naming, or otherwiſe naming of them then is due, carieth not onely an alteration of ſence but a neceſſitie of intendment figuratiuely, as when we cal loue by the name of *Venus*, fleſhly luſt by the name of *Cupid*, bicauſe they were ſuppoſed by the auncient poets to be authors and kindlers of loue and luſt: *Vulcane* for fire, *Ceres* for bread: *Bacchus* for wine by the ſame reaſon; alſo if one ſhould ſay to a skilfull craftesman knowen for a glutton or common drunkard, that had ſpent all his goods on riot and delicate fare.

Thy hands they made thee rich, thy pallat made thee poore.

It is ment, his trauaile and arte made him wealthie, his riotous life had made him a beggar: and as one that boaſted of his houſekeeping, ſaid that neuer a yeare paſſed ouer his head, that he drank not in his houſe euery moneth foure tonnes of beere, and one hogſhead of wine, meaning not the caskes or veſſels,

but that quantitie which they conteyned. Thefe and fuch other fpeaches, where ye take the name of the Author for the thing it felfe; or the thing conteining, for that which is contained, and in many other cafes do as it were wrong name the perfon or the thing. So neuertheleffe as it may be vnderftood, it is by the figure *metonymia*, or mifnamer.

Antonomasia, or the Surnamer.

And if this manner of naming perfons or things be not by way of mifnaming as before, but by a conuenient difference, and fuch as is true or efteemed and likely to be true, it is then called not *metonimia*, but *antonomafia*, or the Surnamer, (not the mifnamer, which might extend to any other thing afwell as to a perfon) as he that would fay: not king Philip of Spaine, but the Weftcrne king, becaufe his dominion lieth the furdeft Weft of any Chriften prince: and the French king the great *Vallois*, becaufe fo is the name of his houfe, or the Queene of England, *The maiden Queene*, for that is her hieft peculiar among all the Queenes of the world, or as we faid in one of our *Partheniades*, the *Bryton mayde*, becaufe fhe is the moft great and famous mayden of all Brittayne: thus,

But in chaste ſtile, am borne as I weene
To blazon foorth the Brytton mayden Queene.

So did our forefathers call *Henry the first*, *Beauclerke*, *Edmund Ironfide*, *Richard cœur de lion*: *Edward the Confeffor*, and we of her Maieftie *Elifabeth* the peafible.

Onomatopeia, or the New namer.

Then alfo is the fence figuratiue when we deuife a new name to any thing confonant, as neere as we can to the nature thereof, as to fay: *flafhing of lightning*, *clafhing of blades*, *clinking of fetters*, *chinking of mony*: and as the poet *Virgil* faid of the founding a trumpet, *ta-ra-tant*, *tara-tantara*, or as we giue fpecial names to the voices of dombe beafts, as to fay, a horfe neigheth, a lyon brayes, a fwine grunts, a hen cackleth, a dogge howles, and a hundreth mo fuch new names as any man hath libertie to

deuiſe, ſo it be fittie for the thing which he couets to expreſſe.

Your *Epitheton* or *qualifier*, whereof we ſpake before, placing him among the figures *auricular*, now becauſe he ſerues alſo to alter and enforce the ſence, we will ſay ſomewhat more of him in this place, and do conclude that he muſt be apt and proper for the thing he is added vnto, and not diſagreable or repugnant, as one that ſaid: *darke diſdaine*, and *miſerable pride*, very abſurdly, for diſdaine or diſdained things cannot be ſaid darke, but rather bright and cleere, becauſe they be beholden and much looked vpon, and pride is rather enuied then pitied or miſerable, vnleſſe it be in Chriſtian charitie, which helpeth not the terme in this caſe. Some of our vulgar writers take great pleaſure in giuing Epithets and do it almoſt to euery word which may receiue them, and ſhould not be ſo, yea though they were neuer ſo propre and apt, for ſometimes wordes ſuffered to go ſingle, do giue greater ſence and grace than words quallified by attributions do.

Epitheton, or the Quallifier otherwise the figure of Attribution.

But the ſence is much altered and the hearers conceit ſtrangly entangled by the figure *Metalepſis*, which I call the *farfet*, as when we had rather fetch a word a great way off then to vſe one nerer hand to expreſſe the matter aſwel and plainer. And it ſeemeth the deuiſer of this figure, had a deſire to pleaſe women rather then men: for we vſe to ſay by manner of Prouerbe: things farrefet and deare bought are good for Ladies: ſo in this manner of ſpeach we vſe it, leaping ouer the heads of a great many words, we take one that is furdeſt off, to vtter our matter by: as *Medea* curſing hir firſt acquaintance with prince *Iaſon*, who had very vnkindly forſaken her, ſaid:

Metalepsis, or the Farrefet.

Woe worth the mountaine that the maſte bare
Which was the firſt cauſer of all my care.

Where ſhe might aſwell haue ſaid, woe worth our firſt meeting, or woe worth the time that *Iaſon* arriued with his ſhip at my fathers cittie in *Colchos*, when he

tooke me away with him, and not ſo farre off as to curſe the mountaine that bare the pinetree, that made the maſt, that bare the ſailes, that the ſhip ſailed with, which caried her away. A pleaſant Gentleman came into a Ladies nurſery, and ſaw her for her owne pleaſure rocking of her young child in the cradle, and ſayd to her:

I ſpeake it Madame without any mocke,
Many a ſuch cradell may I ſee you rocke.

Gods paſſion hourſon ſaid ſhe, would thou haue me beare mo children yet, no *Madame* quoth the Gentleman, but I would haue you liue long, that ye might the better pleaſure your friends, for his meaning was that as euery cradle ſignified a new borne childe, and euery child the leaſure of one yeares birth, and many yeares a long life: ſo by wiſhing her to rocke many cradels of her owne, he wiſhed her long life. *Virgill* ſaid:

Poſt multas mea regna videns mirabor ariſtas.

Thus in Engliſh.

After many a ſtubble ſhall I come
And wonder at the ſight of my kingdome.

By ſtubble the Poet vnderſtoode yeares, for haruefts come but once euery yeare, at leaſt wayes with vs in Europe. This is ſpoken by the figure of farre-fet. *Metalepſis.*

Emphasis, or the Renforcer.

And one notable meane to affect the minde, is to inforce the ſence of any thing by a word of more than ordinary efficacie, and neuertheles is not apparant, but as it were, ſecretly implyed, as he that ſaid thus of a faire Lady.

O rare beautie, ô grace, and curteſie.

And by a very euill man thus.

O ſinne it ſelfe, not wretch, but wretchednes.

Whereas if he had ſaid thus, *O gratious, courteous and beautifull woman:* and, *O ſinfull and wretched man,* it had bene all to one effect, yet not with ſuch force and efficacie, to ſpeake by the denominatiue, as by the thing it ſelfe.

As by the former figure we vſe to enforce our ſence,

ſo by another [illegible]
moderation [illegible]
deede. [illegible]
therefore [illegible]
vs many times [illegible]
qualified [illegible]
and nevertheles [illegible]

I [illegible]

Meaning [illegible]
dearely, and [illegible]
though they [illegible]
am not [illegible]
man is no [illegible]
wiſe man.

But if ſuch [illegible]
ſoothing, or [illegible]
Paradiaſtole, [illegible]
perly we call the *Commi-[illegible]* [illegible]
make the beſt of a [illegible]
to the more plauſible [illegible]
liberall Gentleman: [illegible]
gious: the niggard, [illegible]
youthfull pranke, and ſuch like [illegible]
and abating the force of the [illegible]
pleaſing purpoſe, as appeareth by [illegible]
teaching in what caſes it may [illegible]
by Courtiers.*

But if you diminiſh and abbaſe a thing by way of ſpight and mallice, as it were to depraue it, ſuch ſpeach is by the figure *Meioſis* or the *diſabler* ſpoken of hereafter in the place of *ſententious* figures.

Meioſis or the Diſabler.

A great mountaine as bigge as a molehill,
A heauy burthen perdy, as a pound of fethers.

But if ye abaſe your thing or matter by ignorance or errour in the choiſe of your word, then is it by vicious maner of ſpeach called *Tapinoſis*, whereof ye ſhall haue examples in the chapter of vices hereafter folowing.

Tapinoſis, or the Abbaſer.

* These verses of the Author do not appear in the Text. Ed.

Then againe if we vſe ſuch a word (as many times we doe) by which we driue the hearer to conceiue more or leſſe or beyond or otherwiſe then the letter expreſſeth, and it be not by vertue of the former figures *Metaphore* and *Abaſe* and the reſt, the Greeks then call it *Synecdoche*, the Latines *ſub intellectio* or vnderſtanding, for by part we are enforced to vnderſtand the whole, by the whole part, by many things one thing, by one, many, by a thing precedent, a thing conſequent, and generally one thing out of another by maner of contrariety to the word which is ſpoken, *aliud ex alio*, which becauſe it ſeemeth to aske a good, quick, and pregnant capacitie, and is not for an ordinarie or dull wit ſo to do, I choſe to call him the figure not onely of conceit after the Greeke originall, but alſo of quick conceite. As for example we will giue none becauſe we will ſpeake of him againe in another place, where he is ranged among the figures *ſenſable* apperteining to clauſes.

Synecdoche, or the Figure of quick conceite.

CHAP. XVIII.

Of ſenſable figures altering and affecting the mynde by alteration of ſence or intendements in whole clauſes or ſpeaches.

IS by the laſt remembred figures the ſence of ſingle wordes is altered, ſo by theſe that follow is that of whole and entier ſpeach: and firſt by the Courtly figure *Allegoria*, which is when we ſpeake one thing and thinke another, and that our wordes and our meanings meete not. The vſe of this figure is ſo large, and his vertue of ſo great efficacie as it is ſuppoſed no man can pleaſantly vtter and perſwade without it, but in effect is ſure neuer or very ſeldome to thriue and proſper in the world, that cannot skilfully put in vre, in ſomuch as not onely euery common Courtier, but alſo the graueſt Counſellour, yea and the moſt noble and wiſeſt Prince of them all are many times enforced to vſe it, by example (ſay they) of the great Emperour

who had it vſually in his mouth to ſay, *Qui neſcit diſſimulare neſcit regnare.* Of this figure therefore which for his duplicitie we call the figure of [*falſe ſemblant or diſſimulation*] we will ſpeake firſt as of the chief ringleader and captaine of all other figures, either in the Poeticall or oratorie ſcience.

Allegoria, or the Figure of false semblant.

And ye ſhall know that we may diſſemble, I meane ſpeake otherwiſe then we thinke, in earneſt aſwell as in ſport, vnder couert and darke termes, and in learned and apparant ſpeaches, in ſhort ſentences, and by long ambage and circumſtance of wordes, and finally aſwell when we lye as when we tell truth. To be ſhort euery ſpeach wreſted from his owne naturall ſignification to another not altogether ſo naturall is a kinde of diſſimulation, becauſe the wordes beare contrary countenaunce to th'intent. But properly and in his principall vertue *Allegoria* is when we do ſpeake in ſence tranſlatiue and wreſted from the owne ſignification, neuertheleſſe applied to another not altogether contrary, but hauing much conueniencie with it as before we ſaid of the metaphore: as for example if we ſhould call the common wealth, a ſhippe; the Prince a Pilot, the Counſellours mariners, the ſtormes warres, the calme and [*hauen*] peace, this is ſpoken all in allegorie: and becauſe ſuch inuerſion of ſence in one ſingle worde is by the figure *Metaphore,* of whom we ſpake before, and this manner of inuerſion extending to whole and large ſpeaches, it maketh the figure *allegorie* to be called a long and perpetuall Metaphore. A noble man after a whole yeares abſence from his ladie, ſent to know how ſhe did, and whether ſhe remayned affected toward him as ſhe was when he left her.

Louely Lady I long full ſore to heare,
If ye remaine the ſame, I left you the laſt yeare.

To whom ſhe anſwered in *allegorie* other two verſes:

My louing Lorde I will well that ye wist,
The thred is ſpon, that neuer ſhall vntwiſt.

Meaning, that her loue was ſo ſtedfaſt and conſtant

toward him as no time or occaſion could alter it. *Virgill* in his ſhepeherdly poemes called *Eglogues* vſed as ruſticall but fit *allegorie* for the purpoſe thus:

Claudite iam riuos pueri ſat prata biberunt.

Which I Engliſh thus: [*ſill.*

Stop vp your ſtreames (my lads) the medes haue drunk their

As much to ſay, leaue of now, yee haue talked of the matter inough: for the ſhepheards guiſe in many places is by opening certaine ſluces to water their paſtures, ſo as when they are wet inough they ſhut them againe: this application is full Allegoricke.

Ye haue another manner of Allegorie not full, but mixt, as he that wrate thus:

The cloudes of care haue coured all my coste,
The ſtormes of ſtrife, do threaten to appeare:
The waues of woe, wherein my ſhip is toste.
Haue broke the banks, where lay my life ſo deere.
Chippes of ill chance, are fallen amidſt my choiſe,
To marre the minde that ment for to reioyce.

I call him not a full Allegorie, but mixt, bicauſe he diſcouers withall what the *cloud*, *ſtorme*, *waue*, and the reſt are, which in a full allegorie ſhould not be diſcouered, but left at large to the readers iudgement and coniecture.

Enigma. or the Riddle.

We diſſemble againe vnder couert and darke ſpeaches, when we ſpeake by way of riddle (*Enigma*) of which the ſence can hardly be picked out, but by the parties owne aſſoile, as he that ſaid:

It is my mother well I wot,
And yet the daughter that I begot.

Meaning it by the iſe which is made of frozen water, the ſame being molten by the ſunne or fire, makes water againe.

My mother had an old woman in her nurſerie, who in the winter nights would put vs forth many prety ridles, whereof this is one:

I haue a thing and rough it is
And in the midſt a hole Iwis:

There came a yong man with his ginne,
And he put it a handfull in.

The good old Gentlewoman would tell vs that were children how it was meant by a furd glooue. Some other naughtie body would peraduenture haue conſtrued it not halfe ſo mannerly. The riddle is pretie but that it holdes too much of the *Cachemphaton* or foule ſpeach and may be drawen to a reprobate ſence.

Parimia, or Prouerb.

We diſſemble after a fort, when we ſpeake by common prouerbs, or, as we vſe to call them, old ſaid ſawes, as thus:

As the olde cocke crowes ſo doeth the chick:
A bad Cooke that cannot his owne fingers lick.

Meaning by the firſt, that the young learne by the olde, either to be good or euill in their behauiours: by the ſecond, that he is not to be counted a wiſe man, who being in authority, and hauing the adminiſtration of many good and great things, will not ſerue his owne turne and his friends whileſt he may, and many ſuch prouerbiall ſpeeches: as *Totneſſe is turned French*, for a ſtrange alteration: *Skarborow warning*, for a ſodaine commandement, allowing no reſpect or delay to bethinke a man of his buſines. Note neuertheleſſe a diuerſitie, for the two laſt examples be prouerbs, the two firſt prouerbiall ſpeeches.

Ironia, or the Drie mock.

Ye doe likewiſe diſſemble, when ye ſpeake in deriſion or mockerie, and that may be many waies: as ſometime in ſport, ſometime in earneſt, and priuily, and apertly, and pleaſantly, and bitterly: but firſt by the figure *Ironia*, which we call the *drye mock:* as he that ſaid to a bragging Ruffian, that threatened he would kill and flay, no doubt you are a good man of your hands: or, as it was ſaid by a French king, to one that praide his reward, ſhewing how he had bene cut in the face at a certain battell fought in his ſeruice: ye may ſee, quoth the king, what it is to runne away and looke backwards. And as *Alphonſo* king of Naples, ſaid to one that profered to take his ring when he waſht before dinner,

this wil ſerue another well: meaning that the Gentlemen had another time taken them, and becauſe the king forgot to aske for them, neuer reſtored his ring againe.

Sarcaſmus, or the Bitter taunt.

Or when we deride with a certaine ſeueritie, we may call it the bitter taunt [*Sarcaſmus*] as *Charles* the fift Emperour aunſwered the Duke of Arskot, beſeeching him recompence of ſeruice done at the ſiege of Renty, againſt *Henry* the French king, where the Duke was taken priſoner, and afterward eſcaped clad like a Colliar. Thou wert taken, quoth the Emperour, like a coward, and ſcapedſt like a Colliar, wherefore get thee home and liue vpon thine owne. Or as king *Henry* the eight ſaid to one of his priuy chamber, who ſued for Sir *Anthony Rowſe*, a knight of Norfolke that his Maieſtie would be good vnto him, for that he was an ill begger. Quoth the king againe, if he be aſhamed to beg, we are aſhamed to geue. Or as *Charles* the fift Emperour, hauing taken in battaile *Iohn Frederike* Duke of Saxon, with the Lantgraue of Heſſen and others: this Duke being a man of monſtrous bigneſſe and corpulence, after the Emperor had ſeene the priſoners, ſaid to thoſe that were about him, I haue gone a hunting many times, yet neuer tooke I ſuch a ſwine before.

Aſteiſmus. or the Merry scoffe. otherwise The ciuill iest.

Or when we ſpeake by manner of pleaſantery, or mery skoffe, that is by a kinde of mock, whereof the ſence is farre fet, and without any gall or offence. The Greekes call it [*Aſteiſmus*] we may terme it the ciuill ieſt, becauſe it is a mirth very full of ciuilitie, and ſuch as the moſt ciuill men doo vſe. As *Cato* ſaid to one that had geuen him a good knock on the head with a long peece of timber he bare on his ſhoulder, and then bad him beware: what (quoth *Cato*) wilt thou ſtrike me againe? for ye know, a warning ſhould be geuen before a man haue receiued harme, and not after. And as king *Edward* the ſixt, being of young yeres, but olde in wit, ſaide to one of his priuie chamber, who ſued for a pardon for one that was condemned for a robberie,

telling the king that it was but a ſmall trifle, not paſt fixteene ſhillings matter which he had taken: quoth the king againe, but I warrant you the fellow was ſorrie it had not bene fixteene pound: meaning how the malefactors intent was as euill in that trifle, as if it had bene a greater ſumme of money. In theſe examples if ye marke there is no griefe or offence miniſtred as in thoſe other before, and yet are very wittie, and ſpoken in plaine deriſion.

The Emperor *Charles* the fift was a man of very few words, and delighted little in talke. His brother king *Ferdinando* being a man of more pleaſant diſcourſe, ſitting at the table with him, ſaid, I pray your Maieſtie be not ſo ſilent, but let vs talke a little. What neede that brother, quoth the Emperor, ſince you haue words enough for vs both.

Micterismus. or the Fleering frumpe.

Or when we giue a mocke with a ſcornefull countenance as in ſome ſmiling ſort looking aſide or by drawing the lippe awry, or ſhrinking vp the noſe; the Greeks called it *Mictérifmus*, we may terme it a fleering frumpe, as he that ſaid to one whoſe wordes he beleued not, no doubt Sir of that. This fleering frumpe is one of the Courtly graces of *hicke the ſcorner*.

Antiphrasis. or the Broad floute.

Or when we deride by plaine and flat contradiction, as he that ſaw a dwarfe go in the ſtreete ſaid to his companion that walked with him: See yonder gyant: and to a Negro or woman blackemoore, in good ſooth ye are a faire one, we may call it the broad floute.

Charientismus. or the Priuy nippe.

Or when ye giue a mocke vnder ſmooth and lowly wordes as he that hard one call him all to nought and ſay, thou art ſure to be hanged ere thou dye: quoth th'other very ſoberly. Sir I know your maiſterſhip ſpeakes but in ieſt, the Greeks call it (*charientifmus*) we may call it the priuy nippe, or a myld and appeaſing mockery: all theſe be ſouldiers to the figure *allegoria* and fight vnder the banner of diſſimulation.

Neuertheleſſe ye haue yet two or three other figures that ſmatch a ſpice of the ſame *falſe ſemblant*, but in another ſort and maner of phraſe, whereof one is when we ſpeake in the ſuperlatiue and beyond the limites of credit, that is by the figure which the Greeks call *Hiperbole*, the Latines *Dementiens* or the lying figure. I for his immoderate exceſſe cal him the ouer reacher right with his originall or [*lowd lyar*] and me thinks not amiſſe: now when I ſpeake that which neither I my ſelfe thinke to be true, nor would haue any other body beleeue, it muſt needs be a great diſſimulation, becauſe I meane nothing leſſe then that I ſpeake, and this maner of ſpeach is vſed, when either we would greatly aduaunce or greatly abaſe the reputation of any thing or perſon, and muſt be vſed very diſcreetly, or els it will ſeeme odious, for although a prayſe or other report may be allowed beyond credit, it may not be beyond all meaſure, ſpecially in the proſeman, as he that was ſpeaker in a Parliament of king *Henry* the eights raigne, in his Oration which ye know is of ordinary to be made before the Prince at the firſt aſſembly of both houſes, [ſh]ould ſeeme to prayſe his Maieſtie thus. What ſhould I go about to recite your Maieſties innumerable vertues, euen as much as if I tooke vpon me to number the ſtarres of the skie, or to tell the ſands of the ſea. This *Hyperbole* was both *vltra fidem* and alſo *vltra modum*, and therefore of a graue and wiſe Counſellour made the ſpeaker to be accompted a groſſe flattering foole: peraduenture if he had vſed it thus, it had bene better and neuertheleſſe a lye too, but a more moderate lye and no leſſe to the purpoſe of the kings commendation, thus. I am not able with any wordes ſufficiently to expreſſe your Maieſties regall vertues, your kingly merites alſo towardes vs your people and realme are ſo exceeding many, as your prayſes therefore are infinite, your honour and renowne euerlaſting: And yet all this if we ſhall meaſure it by the rule of exact veritie, is but an vntruth, yet a more cleanely commendation

Hiperbole. or the Ouer reacher, otherwise called the loud lyer.

then was maiſter Speakers. Neuertheleſſe as I ſaid before if we fall a prayſing, ſpecially of our miſtreſſes vertue, bewtie, or other good parts, we be allowed now and then to ouer-reach a little by way of compariſon as he that ſaid thus in prayſe of his Lady.

Giue place ye louers here before,
That ſpent your boaſts and braggs in vaine:
My Ladies bewtie paſſeth more,
The beſt of your I dare well ſayne:
Then doth the funne the candle light,
Or brighteſt day the darkeſt night.

And as a certaine noble Gentlewomen lamenting at the vnkindneſſe of her louer ſaid very pretily in this figure.

But ſince it will no better be,
My teares ſhall neuer blin:
To moiſt the earth in ſuch degree,
That I may drowne therein:
That by my death all men may ſay,
Lo weemen are as true as they.

Then haue ye the figure *Periphraſis*, holding ſomewhat of the diſsembler, by reaſon of a ſecret intent not appearing by the words, as when we go about the buſh, and will not in one or a few words expreſſe that thing which we deſire to haue knowen, but do choſe rather to do it by many words, as we our ſelues wrote of our Soueraigne Lady thus:

Periphraſis, or the Figure of ambage.

Whom Princes ſerue, and Realmes obay,
And greateſt of Bryton kings begot:
She came abroade euen yeſterday,
When ſuch as ſaw her, knew her not.

And the reſt that followeth, meaning her Maieſties perſon, which we would ſeeme to hide leauing her name vnſpoken, to the intent the reader ſhould geſſe at it: neuertheleſſe vpon the matter did ſo manifeſtly diſcloſe it, as any ſimple iudgement might eaſily perceiue by whom it was ment, that is by Lady *Elizabeth, Queene of England and daughter to king Henry* the eight,

and therein refteth the diffimulation. It is one of the gallanteft figures among the poetes fo it be vfed difcretely and in his right kinde, but many of thefe makers that be not halfe their craftes maifters, do very often abufe it and alfo many waies. For if the thing or perfon they go about to defcribe by circumftance, be by the writers improuidence otherwife bewrayed, it loofeth the grace of a figure, as he that faid:

The tenth of March when Aries receiued,
Dan Phœbus raies into his horned hed.

Intending to defcribe the fpring of the yeare, which euery man knoweth of himfelfe, hearing the day of March named: the verfes be very good the figure nought worth, if it were meant in Periphrafe for the matter, that is the feafon of the yeare which fhould haue bene couertly difclofed by ambage, was by and by blabbed out by naming the day of the moneth, and fo the purpofe of the figure difapointed, peraduenture it had bin better to haue faid thus:

The month and daie when Aries receiud,
Dan Phœbus raies into his horned head.

For now there remaineth for the Reader fomewhat to ftudie and geffe vpon, and yet the fpring time to the learned iudgement fufficiently expreffed.

The Noble Earle of Surrey wrote thus:

In winters iuft returne, when Boreas gan his raigne,
And euery tree vnclothed him faft as nature taught them plaine.

I would faine learne of fome good maker, whether the Earle fpake this in figure of *Periphrafe* or not, for mine owne opinion I thinke that if he ment to defcribe the winter feafon, he would not haue difclofed it fo broadly, as to fay winter at the firft worde, for that had bene againft the rules of arte, and without any good iudgement: which in fo learned and excellent a perfonage we ought not to fufpect, we fay therefore that for winter it is no *Periphrafe* but language at large: we fay for all that, hauing regard to the feconde verfe that followeth it is a *Periphrafe*, feeming that thereby he

intended to ſhew in what part of the winter his loues gaue him anguiſh, that is in the time which we call the fall of the leafe, which begins in the moneth of October, and ſtands very well with the figure to be vttered in that ſort notwithſtanding winter be named before, for winter hath many parts: ſuch namely as do not ſhake of the leafe, nor vncloth the trees as here is mencioned: thus may ye iudge as I do, that this noble Erle wrate excellently well and to purpoſe. Moreouer, when a maker will ſeeme to vſe circumlocution to ſet forth any thing pleaſantly and figuratiuely, yet no leſſe plaine to a ripe reader, then if it were named expreſly, and when all is done, no man can perceyue it to be the thing intended. This is a foule ouerſight in any writer as did a good fellow, who weening to ſhew his cunning, would needs by periphraſe expreſſe the realme of Scotland in no leſſe then eight verſes, and when he had ſaid all, no man could imagine it to be ſpoken of Scotland: and did beſides many other faults in his verſe, ſo deadly belie the matter by his deſcription, as it would pitie any good maker to heare it.

Synechdoche. or the Figure of quick conceite.

Now for the ſhutting vp of this Chapter, will I remember you farther of that manner of ſpeech which the Greekes call *Synecdoche*, and we the figure of [*quicke conceite*] who for the reaſons before alledged, may be put vnder the ſpeeches *allegoricall*, becauſe of the darkenes and duplicitie of his ſence: as when one would tell me how the French king was ouerthrowen at Saint Quintans, I am enforced to think that it was not the king himſelfe in perſon, but the Conſtable of Fraunce with the French kings power. Or if one would ſay, the towne of Andwerpe were famiſhed, it is not ſo to be taken, but of the people of the towne of Andwerp, and this conceit being drawen aſide, and (as it were) from one thing to another, it encombers the minde with a certaine imagination what it may be that is meant, and not expreſſed: as he that ſaid to a young gentlewoman, who was in her chamber making her ſelfe vnready.

Miſtreſſe will ye geue me leaue to vnlace your peticoat, meaning (perchance) the other thing that might follow ſuch vnlaſing. In the olde time, whoſoeuer was allowed to vndoe his Ladies girdle, he might lie with her all night: wherfore, the taking of a womans maydenhead away, was ſaid to vndoo her girdle. *Virgineam diſſoluit zonam*, ſaith the Poet, conceiuing out of a thing precedent, a thing ſubſequent. This may ſuffice for the knowledge of this figure [*quicke conceit.*]

CHAP. XIX.

Of Figures ſententious, otherwiſe called Rhetoricall.

NOw if our preſuppoſall be true, that the Poet is of all other the moſt auncient Orator, as he that by good and pleaſant perſwaſions firſt reduced the wilde and beaſtly people into publicke ſocieties and ciuilitie of life, inſinuating vnto them, vnder fictions with ſweete and coloured ſpeeches, many wholeſome leſſons and doctrines, then no doubt there is nothing ſo fitte for him, as to be furniſhed with all the figures that be *Rhetoricall*, and ſuch as do moſt beautifie language with eloquence and ſententioufnes. Therfore, ſince we haue already allowed to our maker his *auricular* figures, and alſo his *ſenſable*, by which all the words and clauſes of his meeters are made as well tunable to the eare, as ſtirring to the minde, we are now by order to beſtow vpon him thoſe other figures which may execute both offices, and all at once to beautifie and geue ſence and ſententioufnes to the whole language at large. So as if we ſhould intreate our maker to play alſo the Orator, and whether it be to pleade, or to praiſe, or to aduiſe, that in all three caſes he may vtter, and alſo perſwade both copiouſly and vehemently.

And your figures rhethoricall, beſides their remembred ordinarie vertues, that is, ſententioufnes, and copious amplification, or enlargement of language, doe alſo conteine a certaine ſweet and melodious manner of ſpeech, in which reſpect, they may, after a ſort, be

auricular: becauſe the eare is no leſſe rauiſhed with their currant tune, than the mind is with their ſententiouſnes. For the eare is properly but an inſtrument of conueyance for the minde, to apprehend the ſence by the ſound. And our ſpeech is made melodious or harmonicall, not onely by ſtrayned tunes, as thoſe of *Muſick*, but alſo by choiſe of ſmoothe words: and thus, or thus, marſhalling them in their comelieſt conſtruction and order, and aſwell by ſometimes ſparing, ſometimes ſpending them more or leſſe liberally, and carrying or tranſporting of them farther off or neerer, ſetting them with ſundry relations, and variable formes, in the miniſtery and vſe of words, doe breede no little alteration in man. For to ſay truely, what els is man but his minde? which, whoſoeuer haue skil to compaſſe, and make yeelding and flexible, what may not he commaund the body to perfourme? He therefore that hath vanquiſhed the minde of man, hath made the greateſt and moſt glorious conqueſt. But the minde is not aſſailable vnleſſe it be by ſenſible approches, whereof the audible is of greateſt force for inſtruction or diſcipline: the viſible, for apprehenſion of exterior knowledges as the Philoſopher ſaith. Therefore the well tuning of your words and clauſes to the delight of the eare, maketh your information no leſſe plauſible to the minde than to the eare: no though you filled them with neuer ſo much ſence and ſententiouſnes. Then alſo muſt the whole tale (if it tende to perſwaſion) beare his iuſt and reaſonable meaſure, being rather with the largeſt, than with the ſcarceſt. For like as one or two drops of water perce not the flint ſtone, but many and often droppings doo: ſo cannot a few words (be they neuer ſo pithie or ſententious) in all caſes and to all manner of mindes, make ſo deepe an impreſſion, as a more multitude of words to the purpoſe diſcreetely, and without ſuperfluitie vttered: the minde being no leſſe vanquiſhed with large loade of ſpeech, than the limmes are with heauie burden. Sweetenes of ſpeech, ſentence, and amplification, are therfore neceſſarie to an

excellent Orator and Poet, he may in no wise be ſpared from any of them.

And firſt of all others your figure that worketh by iteration or repetition of one word or clauſe doth much alter and affect the eare and alſo the mynde of the hearer, and therefore is counted a very braue figure both with the Poets and rhetoriciens, and this repetition may be in ſeuen ſortes.

Anaphora, or the Figure of Report.

Repetition in the firſt degree we call the figure of *Report* according to the Greeke originall, and is when we make one word begin, and as they are wont to ſay, lead the daunce to many verſes in ſute, as thus.

To thinke on death it is a miſerie,
To think on life it is a vanitie:
To thinke on the world verily it is,
To thinke that heare man hath no perfit bliſſe.

And this written by Sir *Walter Raleigh* of his greateſt miſtreſſe in moſt excellent verſes.

In vayne mine eyes in vaine you waſt your teares,
In vayne my ſighs the ſmokes of my deſpaires:
In vayne you ſearch th'earth and heauens aboue,
In vayne ye ſeeke, for fortune keeps my loue.

Or as the buffon in our enterlude called *Luſtie London* ſaid very knauiſhly and like himſelfe.

Many a faire laſſe in London towne,
Many a bavvdie basket borne vp and downe:
Many a broker in a thridbare gowne.
Many a bankrowte ſcarce worth a crowne.
In London.

Antistrophe, or the Counter turne.

Ye haue another ſort of repetition quite contrary to the former when ye make one word finiſh many verſes in ſute, and that which is harder, to finiſh many clauſes in the middeſt of your verſes or dittie (for to make them finiſh the verſe in our vulgar it ſhould hinder the rime) and becauſe I do finde few of our Engliſh makers vſe this figure, I haue ſet you down two litle ditties which our ſelues in our yonger yeares played vpon the *Antiſtrophe*, for ſo is

the figures name in Greeke: one vpon the mutable loue of a Lady, another vpon the meritorious loue of Chrift our Sauiour, thus.

Her lowly lookes, that gaue life to my loue,
With spitefull ſpeach, curſtneſſe and crueltie:
She kild my loue, let her rigour remoue,
Her cherefull lights and ſpeaches of pitie
Reuiue my loue: anone with great diſdaine,
She ſhunnes my loue, and after by a traine
She ſeekes my loue, and faith ſhe loues me moſt,
But ſeing her loue, ſo lightly wonne and loſt:
I longd not for her loue, for well I thought,
Firme is the loue, if it be as it ought.

The ſecond vpon the merites of Chriſtes paſſion toward mankind, thus,

Our Chriſt the ſonne of God, chief authour of all good,
Was he by his allmight, that firſt created man:
And vvith the coſtly price, of his moſt precious bloud,
He that redeemed man: and by his instance vvan
Grace in the ſight of God, his onely father deare,
And reconciled man: and to make man his peere
Made himſelfe very man: brief to conclude the caſe,
This Chriſt both God and man, he all and onely is:
The man brings man to God and to all heauens bliſſe.

The Greekes call this figure *Antiſtrophe*, the Latines, *conuerſio*, I following the originall call him the *counterturne*, becauſe he turnes counter in the middeſt of euery meetre.

Symploche, or the figure of replie.

Take me the two former figures and put them into one, and it is that which the Greekes call *ſymploche*, the Latines *complexio*, or *conduplicatio*, and is a maner of repetition, when one and the ſelfe word doth begin and end many verſes in ſute and ſo wrappes vp both the former figures in one, as he that ſportingly complained of his vntruſtie miſtreſſe, thus.

Who made me ſhent for her loues ſake?
Myne owne miſtreſſe.
Who would not ſeeme my part to take.
Myne owne miſtreſſe.

What made me firſt ſo well content
Her curteſie.
What makes me now ſo ſore repent
Her crueltie.

The Greekes name this figure *Symploche*, the Latins *Complexio*, perchaunce for that he ſeemes to hold in and to wrap vp the verſes by reduplication, ſo as nothing can fall out. I had rather call him the figure of replie.

Anadiplosis, or the Redouble.

Ye haue another ſort of repetition when with the worde by which you finiſh your verſe, ye beginne the next verſe with the ſame, as thus:

Comforte it is for man to haue a wife,
Wife chaſt, and wiſe, and lowly all her life.

Or thus:

Your beutie was the cauſe of my firſt loue,
Looue while I liue, that I may ſore repent.

The Greeks call this figure *Anadiploſis*, I call him the *Redouble* as the originall beares.

Epanalepsis, or the Eccho sound. otherwise, the slow return.

Ye haue an other ſorte of repetition, when ye make one worde both beginne and end your verſe, which therefore I call the ſlow retourne, otherwiſe the Eccho ſound, as thus:

Much muſt he be beloued, that loueth much,
Feare many muſt he needs, whom many feare.

Vnleſſe I called him the *eccho ſound*, I could not tell what name to giue him, vnleſſe it were the ſlow returne.

Epizeuxis, the Vnderlay, or Coocko-spel.

Ye haue another ſort of repetition when in one verſe or clauſe of a verſe, ye iterate one word without any intermiſſion, as thus:

It was Maryne, Maryne that wrought mine woe.

And this bemoaning the departure of a deere friend.

The chiefest ſtaffe of mine aſſured ſtay,
With no ſmall griefe, is gon, is gon away.

And that of Sir *Walter Raleighs* very ſweet.

With wiſdomes eyes had but blind fortune ſeene,
Than had my looue, my looue for euer beene.

The Greeks call him *Epizeuxis*, the Latines *Subiunctio*, we may call him the *vnderlay*, me thinks if we regard his manner of iteration, and would depart from the originall, we might very properly, in our vulgar and for pleafure call him the *cuckowfpell*, for right as the cuckow repeats his lay, which is but one manner of note, and doth not infert any other tune betwixt, and fometimes for haft ftammers out two or three of them one immediatly after another, as *cuck, cuck, cuckow*, fo doth the figure *Epizeuxis* in the former verfes, *Maryne, Maryne*, without any intermiffion at all.

Ploche, or the Doubler.

Yet haue ye one forte of repetition, which we call the *doubler*, and is as the next before, a fpeedie iteration of one word, but with fome little intermiffion by inferting one or two words betweene, as in a moft excellent dittie written by Sir *Walter Raleigh* thefe two clofing verfes:

Yet vvhen I favve my felfe to you vvas true,
I loued my felfe, bycaufe my felfe loued you.

And this fpoken in common Prouerbe.

An ape vvilbe an ape, by kinde as they fay,
Though that ye clad him all in purple array.

Or as we once fported vpon a fellowes name who was called *Woodcock*, and for an ill part he had plaid entreated fauour by his friend.

I praie you intreate no more for the man,
Woodcocke vvilbe a vvoodcocke do vvhat ye can.

Now alfo be there many other fortes of repetition if a man would vfe them, but are nothing commendable, and therefore are not obferued in good poefie, as a vulgar rimer who doubled one word in the end of euery verfe, thus: *adieu, adieu,*
my face, my face.

And an other that did the like in the beginning of his verfe, thus:

To loue him and loue him, as finners fhould doo.

Thefe repetitions be not figuratiue but phantaftical, for a figure is euer vfed to a purpofe, either of beautie or of efficacie: and thefe laft recited be to no purpofe,

for neither can ye ſay that it vrges affection, nor that it beautifieth or enforceth the ſence, nor hath any other ſubtilitie in it, and therfore is a very fooliſh impertinency of ſpeech, and not a figure.

Prosonomasia, or the Nicknamer.

Ye haue a figure by which ye play with a couple of words or names much reſembling, and becauſe the one ſeemes to anſwere th'other by manner of illuſion, and doth, as it were, nick him, I call him the *Nicknamer*. If any other man can geue him a fitter Engliſh name, I will not be angrie, but I am ſure mine is very neere the originall ſence of the *Proſonomaſia*, and is rather a by-name geuen in ſport, than a ſurname geuen of any earneſt purpoſe. As, *Tiberius* the Emperor, becauſe he was a great drinker of wine, they called him by way of deriſion to his owne name, *Caldius Biberius Mero*, in ſteade of *Claudius Tiberius Nero*: and ſo a ieſting frier that wrate againſt *Eraſmus*, called him by reſemblance to his own name, *Errans mus*, and are mainteined by this figure *Proſonomaſia*, or the Nicknamer. But euery name geuen in ieſt or by way of a ſurname, if it do not reſemble the true, is not by this figure, as, the Emperor of Greece, who was ſurnamed *Conſtantinus Cepronimus*, becauſe he beſhit the foont at the time he was chriſtened: and ſo ye may ſee the difference betwixt the figures *Antonomaſia* and *Proſonomatia*. Now when ſuch reſemblance happens betweene words of another nature, and not vpon mens names, yet doeth the Poet or maker finde prety ſport to play with them in his verſe, ſpecially the Comicall Poet and the Epigrammatiſt. Sir *Philip Sidney* in a dittie plaide very pretily with theſe two words, *Loue and liue*, thus.

And all my life I will confeſſe,
The leſſe I loue, I liue the leſſe.

And we in our Enterlude called the woer, plaid with theſe two words, *lubber* and *louer*, thus, the countrey clowne came and woed a young maide of the Citie, and being agreeued to come ſo oft, and not to haue his anſwere, ſaid to the old nurſe very impatiently.

Iche pray you good mother tell our young dame, Woer.
Whence I am come and what is my name,
I cannot come a woing euery day.

Quoth the nurſe.

They be lubbers not louers that ſo vſe to ſay. Nurse.

Or as one replyed to his miſtreſſe charging him with ſome diſloyaltie towards her.

Proue me madame ere ye fall to reproue,
Meeke mindes ſhould rather excuſe than accuſe.

Here the words proue and reproue, excuſe and accuſe, do pleaſantly encounter, and (as it were) mock one another by their much reſemblance: and this is by the figure *Proſonomatia*, as wel as if they were mens proper names, alluding to each other.

Traductio, or the Tranlacer.

Then haue ye a figure which the Latines call *Traductio*, and I the tranlacer: which is when ye turne and tranlace a word into many ſundry ſhapes as the Tailor doth his garment, and after that ſort do play with him in your dittie: as thus,

Who liues in loue his life is full of feares,
To loſe his loue, liuelode or libertie
But liuely ſprites that young and reckleſſe be,
Thinke that there is no liuing like to theirs.

Or as one who much gloried in his owne wit, whom *Perſius* taxed in a verſe very pithily and pleaſantly, thus.

Scire tuum nihil eſt niſi te ſcire, hoc ſciat alter.

Which I haue turned into Engliſh, not ſo briefly, but more at large of purpoſe the better to declare the nature of the figure: as thus,

Thou vveeneſt thy vvit nought vvorth if other vveet it not
As vvel as thou thy ſelfe, but o thing vvell I vvot,
Who ſo in earneſt vveenes, he doth in mine aduiſe,
Shevv himſelfe vvitleſſe, or more vvittie than vviſe.

Here ye ſee how in the former rime this word life is tranlaced into liue, liuing, liuely, liuelode: and in

the latter rime this word wit is tranſlated into weete, weene, wotte, witleſſe, witty and wiſe: which come all from one originall.

Antipophora, or Figure of responce. Ye haue a figuratiue ſpeach which the Greeks cal *Antipophora*, I name him the *Reſponce*, and is when we will ſeeme to aske a queſtion to th'intent we will aunſwere it our ſelues, and is a figure of argument and alſo of amplification. Of argument, becauſe proponing ſuch matter as our aduerſarie might obiect and then to anſwere it our ſelues, we do vnfurniſh and preuent him of ſuch helpe as he would otherwiſe haue vſed for himſelfe: then becauſe ſuch obiection and anſwere ſpend much language it ſerues as well to amplifie and enlarge our tale. Thus for example.

Wylie vworldling come tell me I thee pray,
Wherein hopeſt thou, that makes thee ſo to ſwell?
Riches? alack it taries not a day,
But vvhere fortune the fickle liſt to dvvell:
In thy children? hovv hardlie ſhalt thou finde,
Them all at once, good and thriftie and kinde:
Thy vvife? ô faire but fraile mettall to truſt,
Seruants? what theeues? what treachours and iniuſt?
Honour perchance? it reſtes in other men:
Glorie? a ſmoake: but wherein hopeſt thou then?
In Gods iuſtice? and by what merite tell?
In his mercy? ô now thou speakeſt vvel,
But thy lewd life hath loſt his loue and grace,
Daunting all hope to put diſpaire in place.

We read that *Crates* the Philoſopher Cinicke in reſpect of the manifold diſcommodities of mans life, held opinion that it was beſt for man neuer to haue bene borne or ſoone after to dye, [*Optimum non naſci vel citò mori*] of whom certaine verſes are left written in Greeke which I haue Engliſhed, thus.

What life is the liefeſt? the needy is full of woe and awe,
The wealthie full of brawle and brabbles of the law:
To be a maried man? how much art thou beguild,
Seeking thy reſt by carke, for houſhold wife and child:

To till it is a toyle, to grafe fome honeft gaine,
But fuch as gotten is with great hazard and paine:
The fayler of his fhippe, the marchant of his ware,
The fouldier in armes, how full of dread and care?
A fhrewd wife brings thee bate, wiue not and neuer thriue,
Children a charge, childlefte the greatest lacke aliue:
Youth witlefte is and fraile, age ficklie and forlorne,
Then better to dye foone, or neuer to be borne.

Metrodorus the Philofopher *Stoick* was of a contrary opinion reuerfing all the former fuppofitions againft *Crates*, thus.

What life lift ye to lead? in good Citie and towne
Is wonne both wit and wealth, Court gets vs great renowne:
Countrey keepes vs in heale, and quietnefte of mynd, [*find:*
Where holefome aires and exercife and pretie fports we
Traffick it turnes to gaine, by land and eke by feas,
The land-borne liues fafe, the forreine at his eafe:
Houfholder hath his home, the roge romes with delight,
And makes moe merry meales, then doth the Lordly wight:
Wed and thou haft a bed, of folace and of ioy,
Wed not and haue a bed, of rest without annoy:
The fetled loue is fafe, fweete is the loue at large,
Children they are a fore, no children are no charge,
Luftie and gay is youth, old age honourd and wife:
Then not to dye or be vnborne, is beft in myne aduife.

Edvvard Earle of Oxford a moft noble and learned Gentleman made in this figure of refponce an emble of defire otherwife called *Cupide* which from his excellencie and wit, I fet downe fome part of the verfes, for example.

When wert thou borne defire?
In pompe and pryme of May,
By whom fweete boy wert thou begot?
By good conceit men fay,
Tell me who was thy nurfe?
Frefh youth in fugred ioy.
What was thy meate and dayly foode?
Sad fighes with great annoy.

What hadſt thou then to drinke?
Vnfayned louers teares.
What cradle wert thou roeked in?
In hope deuoyde of feares.

Ye haue another figure which me thinkes may well be called (not much ſweruing from his originall in ſence) the *Croſſe-couple*, becauſe it takes me two contrary words, and tieth them as it were in a paire of couples, and ſo makes them agree like good fellowes, as I ſaw once in Fraunce a wolfe coupled with a maſtiffe, and a foxe with a hounde. Thus it is.

Syneciosis, or the Crosse copling.

The niggards fault and the vnthrifts is all one,
For neither of them both knoweth how to vſe his owne.

Or thus.

The couetous miſer, of all his goods ill got,
Afwell wants that he hath, as that he hath not.

In this figure of the *Croſſe-couple* we wrate for a forlorne louer complaining of his miſtreſſe crueltie theſe verſes among other.

Thus for your ſake I dayly dye,
And do but ſeeme to liue in deede:
Thus is my bliſſe but miſerie,
My lucre loſſe without your meede.

Atanaclasis. or the Rebounde.

Ye haue another figure which by his nature we may call the *Rebound*, alluding to the tennis ball which being ſmitten with the racket reboundes backe againe, and where the laſt figure before played with two wordes ſomewhat like, this playeth with one word written all alike but carrying diuers ſences as thus.

The maide that ſoone married is, ſoone marred is.

Or thus better becauſe *married* and *marred* be different in one letter.

To pray for you euer I cannot refuſe,
To pray vpon you I ſhould you much abuſe.

Or as we once ſported vpon a countrey fellow who came to runne for the beſt game, and was by his occupation a dyer and had very bigge ſwelling legges.

He is but courſe to runne a courſe,
Whoſe ſhankes are bigger then his thye:
Yet is his lucke a little worſe,
That often dyes before he dye.

Where ye ſee this word *courſe* and *dye*, vſed in diuers ſences, one giuing the *Rebounde* vpon th'other.

Ye haue a figure which as well by his Greeke and Latine originals, and alſo by alluſion to the maner of a mans gate or going may be called the *marching figure*, for after the firſt ſteppe all the reſt proceede by double the ſpace, and ſo in our ſpeach one word proceedes double to the firſt that was ſpoken, and goeth as it were by ſtrides or paces; it may aſwell be called the *clyming* figure, for *Clymax* is as much to ſay as a ladder, as in one of our Epitaphes ſhewing how a very meane man by his wiſedome and good fortune came to great eſtate and dignitie.

Clymax. or the Marching figure.

His vertue made him wiſe, his wiſedome brought him wealth,
His wealth wan many friends, his friends made much ſupply:
Of aides in weale and woe in ſickneſſe and in health,
Thus came he from a low, to ſit in ſeate ſo hye.

Or as *Ihean de Mehune* the French Poet.

Peace makes plentie, plentie makes pride,
Pride breeds quarrell, and quarrell brings warre:
Warre brings ſpoile, and ſpoile pouertie,
Pouertie pacience, and pacience peace:
So peace brings warre, and warre brings peace.

Ye haue a figure which takes a couple of words to play with in a verſe, and by making them to chaunge and ſhift one into others place they do very pretily exchange and ſhift the ſence, as thus.

Antimetanole or the Counterchange.

We dwell not here to build vs boures,
And halles for pleaſure and good cheare:
But halles we build for vs and ours,
To dwell in them whilest we are here.

Meaning that we dwell not here to build, but we build to dwel, as we liue not to eate, but eate to liue, or thus.

We wiſh not peace to maintaine cruell warre,
But vve make vvarre to maintaine vs in peace.

Or thus,

If Poeſie be, as ſome haue ſaid,
A ſpeaking picture to the eye:
Then is a picture not denaid,
To be a muet Poeſie.

Or as the Philoſopher *Muſonius vvrote.*

With pleaſure if vve vvorke vnhonestly and ill,
The pleaſure paſſeth, the bad it bideth ſtill:
Well if vve vvorke vvith trauaile and vvith paines,
The paine paſſeth and still the good remaines.

A wittie fellow in Rome wrate under the Image of *Cæſar* the Dictator theſe two verſes in Latine, which becauſe they are ſpoken by this figure of *Counterchaunge* I haue turned into a couple of Engliſh verſes very well keeping the grace of the figure.

Brutus for caſting out of kings, was firſt of Conſuls past,
Cæſar for caſting Conſuls out, is of our kings the last.

Cato of any Senatour not onely the graueſt but alſo the promptest and wittieſt in any ciuill ſcoffe, miſliking greatly the engroſſing of offices in Rome that one man ſhould haue many at once, and a great number goe without that were as able men, ſaid thus by *Counterchaunge.*

It ſeemes your offices are very litle worth,
Or very few of you worthy of offices.

Againe:

In trifles earnest as any man can bee,
In earnest matters no ſuch trifler as hee.

Insultatio, or the Disdainefull.

Yee haue another figure much like to the *Sarcaſmus*, or bitter taunt wee ſpake of before: and is when with proud and inſolent words, we doo vpbraid a man, or ride him as we terme it: for which cauſe the Latines alſo call it *Inſultatio*, I chooſe to name him the *Reprochfull* or

ſcorner, as when Queene *Dido* ſaw, that for all her great loue and entertainements beſtowed vpon *Æneas*, he would needs depart, and follow the *Oracle* of his deſtinies, ſhe brake out in a great rage and ſaid very diſdainefully.

Hye thee, and by the wild waues and the wind,
Seeke Italie and Realmes for thee to raigne,
If piteous Gods haue power amidst the mayne,
On ragged rocks thy penaunce thou maiſt find.

Or as the poet *Iuuenall* reproched the couetous Merchant, who for lucres ſake paſſed on no perill either by land or ſea, thus:

Goe now and giue thy life vnto the winde,
Trusting vnto a piece of bruckle wood,
Foure inches from thy death or ſeauen good
The thickeſt planke for ſhipboord that we finde.

Ye haue another figure very pleaſant and fit for amplification, which to anſwer the Greeke terme, we may call the encounter, but following the Latine name by reaſon of his contentious nature, we may call him the Quarreller, for ſo be al ſuch perſons as delight in taking the contrary part of whatſoeuer ſhalbe ſpoken: when I was a ſcholler at Oxford they called euery ſuch one *Iohannes ad oppoſitum.*

Antitheton, or the The renconter.

Good haue I doone you, much, harme did I neuer none,
Ready to ioy your gaines, your loſſes to bemone,
Why therefore ſhould you grutch ſo ſore at my welfare:
Who onely bred your bliſſe, and neuer cauſd your care.

Or as it is in theſe two verſes where one ſpeaking of *Cupids* bowe, deciphered thereby the nature of ſenſual loue, whoſe beginning is more pleaſant than the end, thus allegorically and by *antitheton.*

His bent is ſweete, his looſe is ſomewhat ſowre,
In ioy begunne, ends oft in woſull howre.

Maiſter *Diar* in this quarrelling figure.

Nor loue hath now the force, on me which it ones had,
Your frownes can neither make me mourne, nor fauors make me glad.

Isocrates the Greek Oratour was a litle too full of this figure, and so was the Spaniard that wrote the life of *Marcus Aurelius*, and many of our moderne writers in vulgar, vse it in excesse and incurre the vice of fond affectation: otherwise the figure is very commendable.

In this quarrelling figure we once plaid this merry Epigrame of an importune and shrewd wife, thus:

My neighbour hath a wife, not fit to make him thriue,
But good to kill a quicke man, or make a dead reuiue.
So shrewd she is for God, so cunning and so wise,
To counter vvith her goodman, and all by contraries.
For vvhen he is merry, she lurcheth and she loures,
When he is sad she singes, or laughes it out by houres.
Bid her be still her tongue to talke shall neuer cease, [peac
When she should speake and please, for spight she holds her
Bid spare and she vvill spend, bid spend she spares as fast,
What first ye vvould haue done, be sure it shalbe last.
Say go, she comes, say come, she goes, and leaues him all alone,
Her husband (as I thinke) calles her ouerthvvart Ione.

Erotema. or the Questioner.

There is a kinde of figuratiue speach when we aske many questions and looke for none answere, speaking indeed by interrogation, which we might as well say by affirmation. This figure I call the *Questioner* or inquisitiue, as whan *Medea* excusing her great crueltie vsed in the murder of her owne children which she had by *Iason*, said:

Was I able to make them I praie you tell,
And am I not able to marre them all afvvell?

Or as another wrote very commendably.

Why striue I vvith the streame, or hoppe against the hill,
Or search that neuer can be found, and loose my labour still?

Cato vnderstanding that the Senate had appointed three citizens of Rome for embassadours to the king of *Bithinia*, whereof one had the Gowte, another the Meigrim, the third very little courage or discretion to be employd in any such businesse, said by way of skoffe in this figure.

Muſt not (trovve ye) this meſſage be vvell ſped,
That hath neither heart, nor heeles, nor hed?

And as a great Princeſſe aunſwered her feruitour, who diſtruſting in her ſauours toward him, praiſed his owne conſtancie in theſe verſes.

No fortune baſe or frayle can alter me:

To whome ſhe in this figure repeting his words:

No fortune baſe or frayle can alter thee.
And can ſo blind a vvitch ſo conquere mee?

The figure of exclamation, I call him [*the outcrie*] becauſe it vtters our minde by all ſuch words as do ſhew any extreme paſſion, whether it be by way of exclamation or crying out, admiration or wondering, imprecation or curſing, obteſtation or taking God and the world to witnes, or any ſuch like as declare an impotent affection, as *Chaucer* of the Lady *Creſſeida* by exclamation.

Ecphonisis. or the Outcry.

O ſoppe of ſorrow ſoonken into care,
O caytife Creſſeid, for now and euermare.

Or as *Gaſcoigne* wrote very paſſionatly and well to purpoſe.

Ay me the dayes that I in dole conſume,
Alas the nights which vvitneſſe vvell mine vvoe:
O vvrongfull vworld vvhich makeſt my fancie fume,
Fie fickle fortune, fie, fie thou art my foe:
Out and alas ſo frovvard is my chance,
No nights nor daies, nor vworldes can me auance.

Petrarche in a ſonet which Sir *Thomas Wiat* Engliſhed excellently well, ſaid in this figure by way of imprecation and obteſtation: thus,

Perdie I ſaid it not,
Nor neuer thought to doo:
Aſwell as I ye wot,
I haue no power thereto:
" *And if I did the lot*
That firſt did me enchaine,
May neuer ſlake the knot
But ſtraite it to my paine.

"And if I did each thing,
That may do harme or woe:
Continually may wring,
My harte where ſo I goe.
"Report may alwaies ring:
Of ſhame on me for aye,
If in my hart did ſpring,
The wordes that you doo ſay.
"And if I did each ſtarre,
That is in heauen aboue.

And ſo forth, &c.

Brachiologa, or the Cutted comma

We vſe ſometimes to proceede all by ſingle words, without any cloſe or coupling, ſauing that a little pauſe or comma is geuen to euery word. This figure for pleaſure may be called in our vulgar the cutted comma, for that there cannot be a ſhorter diuiſion then at euery words end. The Greekes in their language call it ſhort language, as thus.

Enuy, malice, flattery, diſdaine,
Auarice, deceit, falſhed, filthy gaine.

If this looſe language be vſed, not in ſingle words, but in long clauſes, it is called *Aſindeton*, and in both caſes we vtter in that faſhion, when either we be earneſt, or would ſeeme to make haſt.

Parison, or the Figure of euen.

Ye haue another figure which we may call the figure of euen, becauſe it goeth by clauſes of egall quantitie, and not very long, but yet not ſo ſhort as the cutted comma: and they geue good grace to a dittie, but ſpecially to a proſe. In this figure we once wrote in a melancholike humor theſe verſes.

The good is geaſon, and ſhort is his abode,
The bad bides long, and eaſie to be found:
Our life is loathſome, our ſinnes a heauy lode,
Conſcience a curst iudge, remorſe a priuie goade.
Diſeaſe, age and death ſtill in our eare they round,
That hence we muſt the ſickly and the ſound:
Treading the ſteps that our forefathers troad,
Rich, poore, holy, wiſe, all fleſh it goes to ground.

In a profe there fhould not be vfed at once of fuch euen claufes paft three or foure at the moft.

When fo euer we multiply our fpeech by many words or claufes of one fence, the Greekes call it *Sinonimia*, as who would fay, like or confenting names: the Latines hauing no fitte terme to giue him, called it by a name of euent, for (faid they) many words of one nature and fence, one of them doth expound another. And therefore they called this figure the [*Interpreter*] I for my part had rather call him the figure of [*ftore*] becaufe plenty of one manner of thing in our vulgar we call fo. *Æneas* asking whether his Captaine *Orontes* were dead or aliue, vfed this ftore of fpeeches all to one purpofe.

Sinonimia, or the Figure of store.

Is he aliue,
Is he as I left him queauing and quick,
And hath he not yet geuen vp the ghost,
Among the reft of thofe that I haue lost?

Or if it be in fingle words, then thus.

What is become of that beautifull face,
Thofe louely lookes, that fauour amiable,
Thofe fweete features, and vifage full of grace,
That countenance which is alonly able
To kill and cure?

Ye fee that all thefe words, face, lookes, fauour, features, vifage, countenance, are in fence all but one. Which ftore, neuertheleffe, doeth much beautifie and inlarge the matter. So faid another.

My faith, my hope, my truft, my God and eke my guide,
Stretch forth thy hand to faue the foule, vvhat ere the body bide.

Here faith, hope and truft be words of one effect, allowed to vs by this figure of ftore.

Otherwhiles we fpeake and be forry for it, as if we had not wel fpoken, fo that we feeme to call in our word againe, and to put in another fitter for the purpofe: for which refpects the Greekes called this manner of fpeech the

Metanoic, or the Penitent.

figure of repentance: then for that vpon repentance commonly follows amendment, the Latins called it the figure of correction, in that the ſpeaker ſeemeth to reforme that which was ſaid amiſſe. I following the Greeke originall, chooſe to call him the penitent, or repentant: and ſinging in honor of the mayden Queene, meaning to praiſe her for her greatneſſe of courage, ouerſhooting myſelfe, called it firſt by the name of pride: then fearing leaſt fault might be found with that terme, by and by turned this word pride to praiſe: reſembling her Maieſty to the Lion, being her owne noble armory, which by a ſlie conſtruction purporteth magnanimitie. Thus in the latter end of a Parthemiade.

O peereles you, or els no one aliue,
" *Your pride ſerues you to feaze them all alone:*
" *Not pride madame, but praiſe of the lion.*
To conquer all and be conquerd by none.

And in another Parthemiade thus inſinuating her Maieſties great conſtancy in refuſall of all marriages offred her, thus:

" *Her heart is hid none may it ſee,*
" *Marble or flinte folke vveene it be.*

Which may imploy rigour and cruelty, than correcteth it thus.

Not flinte I trovve I am a lier,
But Siderite that feeles no fire.

By which is intended, that it proceeded of a cold and chaſt complexion not eaſily allured to loue.

Antenagoge. or the Recompencer.

We haue another manner of ſpeech much like to the *repentant*, but doth not as the ſame recant or vnſay a word that hath bene ſaid before, putting another fitter in his place, but hauing ſpoken any thing to depraue the matter or partie, he denieth it not, but as it were helpeth it againe by another more ſauourable ſpeach: and ſo ſeemeth to make amends, for which cauſe it is called by the originall name in both languages, the *Recompencer*, as he that was merily asked the queſtion, whether his wife were not a ſhrewe as well as others

of his neighbours wiues, anſwered in this figure as pleaſantly, for he could not well denie it.

I muſt needs ſay, that my wife is a ſhrewe,
But ſuch a huſvvife as I knovv but a fewe.

Another in his firſt prepoſition giuing a very ſaint commendation to the Courtiers life, weaning to make him amends, made it worſer by a ſecond propoſition, thus:

The Courtiers life full delicate it is,
But vvhere no vviſe man vvill euer ſet his blis.

And an other ſpeaking to the incoragement of youth in ſtudie and to be come excellent in letters and armes, ſaid thus:

Many are the paines and perils to be paſt,
But great is the gaine and glory at the laſt.

Epithonema. or the Surclose.

Our poet in his ſhort ditties, but ſpecially playing the Epigrammatiſt will vſe to conclude and ſhut vp his Epigram with a verſe or two, ſpoken in ſuch ſort, as it may ſeeme a manner of allowance to all the premiſſes, and that with a ioyfull approbation, which the Latines call *Acclamatio*, we therefore call this figure the *furcloze* or *conſenting cloſe*, as *Virgill* when he had largely ſpoken of Prince *Eneas* his ſucceſſe and fortunes concluded with this cloſe.

Tantæ molis erat Romanam condere gentem.

In Engliſh thus:

So huge a peece of vvorke it vvas and ſo hie,
To reare the houſe of Romane progenie.

Sir *Philip Sidney* very pretily cloſed vp a dittie in this ſort.

What medcine then, can ſuch diſeaſe remoue,
Where loue breedes hate, and hate engenders loue.

And we in *Partheniade* written of her Maieſtie, declaring to what perils vertue is generally ſubiect, and applying that fortune to her ſelfe, cloſed it vp with this *Epiphoneme.*

Than if there bee,
Any ſo cancard hart to grutch,
At your glories: my Queene: in vaine,

Repining at your fatall reigne:
It is for that they feele too much,
Of your bounties.

As who would say her owne overmuch lenitie and goodnesse made her ill willers the more bold and presumptuous.

Lucretius Carus the philosopher and poet inueighing here against the rites of the superstitious religion of the Gentils, and recounting the wicked fact of king *Agamemnon* in sacrificing his only daughter *Iphigenia*, being a young damsel of excellent beauty, to th'intent to please the vnruly gods, vnderers of his nauigation, after he had [illegible] it vp in this one verse, speaks of *Agamemnon*.

[illegible] maiorum.

[illegible] thus

[illegible] could make to be done.
[illegible] religion.

[illegible] many times vnto vrge and [illegible] the matter we speake of, we go [illegible] increasing in progress and encreasing [illegible] sentences of more [illegible] figure of great both [illegible] the great [illegible]

[illegible] life.

[illegible] Prince the [illegible] greeuous, is of [illegible] the nature of [illegible] instrument of [illegible] the Greeke original [illegible] word [illegible] another. [illegible] and

A ſecret ſinne: vvhat forfet is ſo great:
As by deſpite in view of euery eye,
The ſolemne vovves oft ſvvorne vvith teares ſo ſalt,
And holy Leagues faſt ſeald vvith hand and hart:
For to repeale and breake ſo vvilfully?
But novv (alas) vvithout all iuſt deſart,
My lot is for my troth and much good vvill,
To reape diſdaine, hatred and rude refuſe.
Or if ye vvould vvorke me ſome greater ill:
And of myne earned ioyes to feele no part,
What els is this (ô cruell) but to vſe,
Thy murdring knife the guiltleſſe bloud to ſpill.

Where ye ſee how ſhe is charged firſt with a fault, then with a ſecret ſinne, afterward with a foule forfet, laſt of all with a moſt cruell and bloudy deede. And thus againe in a certaine louers complaint made to the like effect.

They ſay it is a ruth to ſee thy louer neede,
But you can ſee me vveepe, but you can ſee me bleede:
And neuer ſhrinke nor ſhame, ne ſhed no teare at all,
You make my wounds your ſelfe, and fill them vp with gall:
Yea you can ſee me ſound, and faint for want of breath,
And gaſpe and grone for life, and ſtruggle still with death,
What can you now do more, ſweare by your maydenhead,
Then for to ſlea me quicke, or ſtrip me being dead.

In theſe verſes you ſee how one crueltie ſurmounts another by degrees till it come to the very ſlaughter and beyond, for it is thought a deſpite done to a dead carkas to be an euidence of greater crueltie then to haue killed him.

Meiosis, or the Disabler.

After the Auancer followeth the abbaſer working by wordes and ſentences of extenuation or diminution. Whereupon we call him the *Diſabler* or figure of *Extenuation:* and this extenuation is vſed to diuers purpoſes, ſometimes for modeſties ſake, and to auoide the opinion of arrogancie, ſpeaking of our ſelues or of ours, as he that diſabled himſelfe to his miſtreſſe, thus.

Not all the skill I haue to ſpeake or do,

Which litle is God wot (ſet loue apart:)
Liueload nor life, and put them both thereto,
Can counterpeiſe the due of your deſart.

It may be alſo done for deſpite to bring our aduerſaries in contempt, as he that ſayd by one (commended for a very braue ſouldier) diſabling him ſcornefully, thus.

A iollie man (forſooth) and fit for the warre,
Good at hand grippes, better to fight a farre:
Whom bright weapon in ſhevv as it is ſaid,
Yea his ovvne ſhade, hath often made afraide.

The ſubtilitie of the ſcoffe lieth in theſe Latin wordes [*eminus et cominus pugnare*]. Alſo we vſe this kind of Extenuation when we take in hand to comfort or cheare any perillous enterpriſe, making a great matter ſeeme ſmall, and of litle difficultie, and is much vſed by captaines in the warre, when they (to giue courage to their ſouldiers) will ſeeme to diſable the perſons of their enemies, and abaſe their forces, and make light of euery thing that might be a diſcouragement to the attempt, as *Hanniball* did in his Oration to his ſouldiers, when they ſhould come to paſſe the Alpes to enter Italie, and for ſharpneſſe of the weather, and ſteepneſſe of the mountaines their hearts began to faile them.

We vſe it againe to excuſe a fault, and to make an offence ſeeme leſſe then it is, by giuing a terme more fauorable and of leſſe vehemencie then the troth requires, as to ſay of a great robbery, that it was but a pilfry matter: of an arrant ruffian that he is a tall fellow of his hands: of a prodigall foole, that he is a kind hearted man: of a notorious vnthrift, a luſtie youth, and ſuch like phrafes of extenuation, which fall more aptly to the office of the figure *Curry fauell* before remembred.

And we vſe the like termes by way of pleaſant familiaritie, and as it were for a Courtly maner of ſpeach with our egalls or inferiours, as to call a young Gentlewoman *Mall* for *Mary*, *Nell* for *Elner*: *Iack* for *Iohn*.

Robin for *Robert:* or any other like affected termes ſpoken of pleaſure, as in our triumphals calling familiarly vpon our *Muſe*, I called her *Moppe*.

But vvill you vveet,
My litle muſe, my prettie moppe:
If vve ſhall algates change our stoppe,
Choſe me a fvveet.

Vnderſtanding by this word [*Moppe*] a litle prety Lady, or tender young thing. For ſo we call litle fiſhes, that be not come to their full growth [*moppes*,] as whiting moppes, gurnard moppes.

Alſo ſuch termes are vſed to be giuen in deriſion and for a kind of contempt, as when we ſay Lording for Lord, and as the Spaniard that calleth an Earle of ſmall reuenue *Contadilio:* the Italian calleth the poore man, by contempt *pouerachio*, or *pouerino*, the little beaſt *animalculo* or *animaluchio*, and ſuch like *diminutiues* apperteining to this figure, the [*Diſabler*] more ordinary in other languages than in our vulgar.

Epanodis, or the figure of Retire.

This figure of retire holds part with the propounder of which we ſpake before (*prolepſis*) becauſe of the reſumption of a former propoſition vttered in generalitie to explane the ſame better by a particular diuiſion. But their difference is, in that the propounder reſumes but the matter only. This [*retire*] reſumes both the matter and the termes, and is therefore accompted one of the figures of repetition, and in that reſpect may be called by his originall Greeke name the [*Reſounde*] or the [*retire*] for this word [ὀδος] ſerues both ſences reſound and retire. The vſe of this figure, is ſeen in this dittie following,

Loue hope and death, do ſtirre in me much ſtrife,
As neuer man but I lead ſuch a life:
For burning loue doth vvound my heart to death:
And vvhen death comes at call of invvard grief,
Cold lingring hope doth feede my fainting breath:
Againſt my vvill, and yeelds my vvound relief,
So that I liue, and yet my life is ſuch:
As neuer death could greeue me halfe ſo much.

Dialisis, or the Dismembrer.

Then haue ye a maner of ſpeach, not ſo figuratiue as fit for argumentation, and worketh not vnlike the *dilemma* of the Logicians, becauſe he propones two or moe matters entierly, and doth as it were ſet downe the whole tale or rekoning of an argument and then cleare euery part by it ſelfe, as thus.

It can not be but nigardſhip or neede,
Made him attempt this foule and vvicked deede:
Nigardſhip not, for alvvayes he vvas free,
Nor neede, for vvho doth not his richeſſe ſee?

Or as one that entreated for a faire young maide who was taken by the watch in London and carried to Bridewell to be puniſhed.

Novv gentill Sirs let this young maide alone,
For either ſhe hath grace or els ſhe hath none:
If ſhe haue grace, ſhe may in time repent,
If ſhe haue none vvhat bootes her puniſhment.

Or as another pleaded his deſerts with his miſtreſſe.

Were it for grace, or els in hope of gaine,
To ſay of my deſerts, it is but vaine:
For vvell in minde, in caſe ye do them beare,
To tell them oft, it ſhould but irke your eare:
Be they forgot: as likely ſhould I faile, [*uaile.*
To vvinne vvith vvordes, vvhere deedes can not pre-

Merismus, or the Distributer.

Then haue ye a figure very meete for Orators or eloquent perſwaders ſuch as our maker or Poet muſt in ſome caſes ſhew him ſelfe to be, and is when we may conueniently vtter a matter in one entier ſpeach or propoſition and will rather do it peecemeale and by diſtribution of euery part for amplification ſake, as for example he that might ſay, a houſe was outragiouſly plucked downe: will not be ſatisfied ſo to ſay, but rather will ſpeake it in this ſort: they firſt vndermined the groundſills, they beate downe the walles, they vnfloored the loftes, they vntiled it and pulled downe the roofe. For ſo in deede is a houſe pulled downe by circumſtances, which this figure of diſtribution doth ſet forth euery one apart,

and therefore I name him the *distributor* according to his originall, as wrate the *Tuſcane* Poet in a Sonet which Sir *Thomas Wyat* tranſlated with very good grace, thus.

Set me vvhereas the ſunne doth parch the greene,
Or vvhere his beames do not diſſolue the yce:
In temperate heate vvhere he is felt and ſeene,
In preſence preſt of people mad or vvife:
Set me in hye or yet in low degree,
In longeſt night or in the ſhorteſt day:
In cleareſt skie, or where clouds thickeſt bee,
In lustie youth or when my heares are gray:
Set me in heauen, in earth or els in hell,
In hill or dale or in the foming flood:
Thrall or at large, aliue where ſo I dwell,
Sicke or in health, in euill fame or good:
Hers will I be, and onely with this thought,
Content my ſelfe, although my chaunce be naught.

All which might haue bene ſaid in theſe two verſes.

Set me wherefoeuer ye vvill,
I am and vvilbe yours ſtill.

The zealous Poet writing in prayſe of the maiden Queene would not ſeeme to wrap vp all her moſt excellent parts in a few words them entierly comprehending, but did it by a diſtributor or *meriſmus* in the negatiue for the better grace, thus.

Not your bewtie, moſt gracious foueraine,
Nor maidenly lookes, mainteind vvith maieſtie:
Your ſtately port, vvhich doth not match but ſtaine,
For your preſence, your pallace and your traine,
All Princes Courts, mine eye could euer ſee:
Not your quicke vvits, your ſober gouernaunce:
Your cleare forſight, your faithful memorie,
So ſweete features, in ſo ſtaid countenaunce:
Nor languages, with plentuous vtterance,
So able to diſcourſe, and entertaine:
Not noble race, farre beyond Cæſars raigne,
Runne in right line, and bloud of nointed kings:
Not large empire, armies, treaſurs, domaine,
Luſtie liueries, of fortunes dearst darlings:

Not all the skilles, fit for a Princely dame,
Your learned Muſe, vvith vſe and ſtudie brings.
Not true honour, ne that immortall fame
Of mayden raigne, your only owne renowne
And no Queenes els, yet ſuch as yeeldes your name
Greater glory than doeth your treble crowne.

And then concludes thus.

Not any one of all theſe honord parts
Your Princely happes, and habites that do vrge,
And as it were, enforcell all the hearts
Of Chriſten kings to quarrell for your loue,
But to poſſeſſe, at once and all the good
Arte and engine, and euery ſtarre aboue
Fortune or kinde, could farce in fleſh and bloud,
Was force inough to make ſo many ſtriue
For your perſon, which in our world ſtoode
By all conſents the minionſt mayde to wiue.

Where ye ſee that all the parts of her commendation which were particularly remembred in twenty verſes before, are wrapt vp in the two verſes of this laſt part, videl.

Not any one of all your honord parts,
Thoſe Princely haps and habites, &c.

This figure ſerues for amplification, and alſo for ornament, and to enforce perſwaſion mightely. Sir *Geffrey Chaucer*, father of our Engliſh Poets, hath theſe verſes following the diſtributor.

When faith failes in Prieſtes ſawes,
And Lords heſtes are holden for lawes,
And robberie is tane for purchaſe,
And lechery for ſolace
Then ſhall the Realme of Albion
Be brought to great confuſion.

Where he might haue ſaid as much in theſe words: when vice abounds, and vertue decayeth in Albion, then &c. And as another said,

When Prince for his people is wakefull and wiſe,
Peeres ayding with armes, Counſellors with aduiſe,
Magiſtrate ſincerely vſing his charge,
People preſt to obey, nor let to runne at large,

Prelate of holy life, and with deuotion
Preferring pietie before promotion,
Priest ſtill preaching, and praying for our heale:
Then bleſſed is the ſtate of a common-weale.

All which might haue bene ſaid in theſe few words, when euery man in charge and authoritie doeth his duety, and executeth his function well, then is the common-wealth happy.

Epimone, or the Loueburden.

The Greeke Poets who made muſicall ditties to be ſong to the lute or harpe, did vſe to linke their ſtaues together with one verſe running throughout the whole ſong by equall diſtance, and was, for the moſt part, the firſt verſe of the ſtaffe, which kept ſo good ſence and conformitie with the whole, as his often repetition did geue it greater grace. They called ſuch linking verſe *Epimone*, the Latines *verſus intercalaris*, and we may terme him the Loue-burden, following the originall, or if it pleaſe you, the long repeate: in one reſpect becauſe that one verſe alone beareth the whole burden of the ſong according to the originall: in another reſpect, for that it comes by large diſtances to be often repeated, as in this ditty made by the noble knight Sir *Philip Sidney*,

My true loue hath my heart and I haue his,
By iuſt exchange one for another geuen:
I holde his deare, and mine he cannot miſſe,
There neuer was a better bargaine driuen.
My true loue hath my heart and I haue his.
My heart in me keepes him and me in one,
My heart in him his thoughts and ſences guides:
He loues my heart, for once it was his owne,
I cheriſh his becauſe in me it bides.
My true loue hath my heart, and I haue his.

Paradoxon, or the Wondrer.

Many times our Poet is caried by ſome occaſion to report of a thing that is maruelous, and then he will ſeeme not to ſpeake it ſimply but with ſome ſigne of admiration, as in our enterlude called the *Woer*.

I woonder much to ſee ſo many husbands thriue,

That haue but little wit, before they come to wiue:
For one would eaſily weene who ſo hath little wit,
His wife to teach it him, vvere a thing much vnfit.

Or as *Cato* the Romane Senatour ſaid one day merily to his companion that walked with him, pointing his finger to a yong vnthrift in the ſtreete who lately before ſold his patrimonie, of a goodly quantitie of ſalt marſhes, lying neere vnto *Capua* ſhore.

Now is it not, a wonder to behold,
Yonder gallant skarce twenty winter old,
By might (marke ye) able to doo more?
Than the mayne ſea that batters on his ſhore?
For what the waues could neuer waſh away,
This proper youth hath waſted in a day.

Aporia, or the Doubtfull.

Not much vnlike the *vvondrer* haue ye another figure called the *doubtfull*, becauſe oftentimes we will ſeeme to caſt perils, and make doubt of things when by a plaine manner of ſpeech wee might affirme or deny him, as thus of a cruell mother who murdred her owne child.

Whether the cruell mother were more to blame,
Or the ſhrevvd childe come of ſo curſt a dame:
Or vvhether ſome ſmatch of the fathers blood,
Whoſe kinne vvere neuer kinde, nor neuer good.
Mooued her thereto, &c.

Epitropis, or the Figure of Reference.

This manner of ſpeech is vſed when we will not ſeeme, either for manner ſake or to auoid tedioufneſſe, to trouble the iudge or hearer with all that we could ſay, but hauing ſaid inough already, we referre the reſt to their conſideration, as he that ſaid thus:

Me thinkes that I haue ſaid, vvhat may vvell ſuffiſe,
Referring all the reſt, to your better aduiſe.

Parisia, or the Licentious.

The fine and ſubtill perſwader when his intent is to ſting his aduerſary, or els to declare his mind in broad and liberal ſpeeches, which might breede offence or ſcandall, he will ſeeme to beſpeake pardon before hand, whereby his licentioufnes may be the better borne withall, as he that ſaid:

If my ſpeech hap t'offend you any vvay,
Thinke it their fault, that force me ſo to ſay.

Not much vnlike to the figure of *reference*, is there another with ſome little diuerſitie which we call *impartener*, becauſe many times in pleading and perſwading, we thinke it a very good pollicie to acquaint our iudge or hearer or very aduerſarie with ſome part of our Counſell and aduice, and to aske their opinion, as who would ſay they could not otherwiſe thinke of the matter then we do. As he that had tolde a long tale before certaine noble women, of a matter ſomewhat in honour touching the Sex.

Anachinosis, or the Impartener.

Tell me faire Ladies, if the caſe were your owne,
So foule a fault would you haue it be knowen?

Maiſter *Gorge* in this figure, ſaid very ſweetly.

All you who read theſe lines and skanne of my deſart,
Iudge whether was more good, my hap or els my hart.

The good Orator vſeth a manner of ſpeach in his perſwaſion and is when all that ſhould ſeeme to make againſt him being ſpoken by th'other ſide, he will firſt admit it, and in th'end auoid all for his better aduantage, and this figure is much vſed by our Engliſh pleaders in the Star-chamber and Chancery, which they call to confeſſe and auoid, if it be in caſe of crime or iniury, and is a very good way. For when the matter is ſo plaine that it cannot be denied or trauerſed, it is good that it be iuſtified by confeſſall and auoidance. I call it the figure of *admittance*. As we once wrate to the reproofe of a Ladies faire but crueltie.

Paramologia, or the figure of Admittance.

I know your witte, I know your pleaſant tongue,
Your ſome ſweete ſmiles, your ſome, but louely lowrs:
A beautie to enamour olde and yong.
Thoſe chaſt deſires, that noble minde of yours,
And that chiefe part whence all your honor ſprings,
A grace to entertaine the greatest kings.
All this I know: but ſinne it is to ſee,
So faire partes ſpilt by too much crueltie.

Etiologia, or the Reason rend or the Tell cause.

In many cases we are driuen for better perfwasion to tell the cause that mooues vs to say thus or thus: or els when we would fortifie our allegations by rendring reasons to euery one, this assignation of cause the Greekes called *Etiologia*, which if we might without scorne of a new inuented terme call [*Tell cause*] it were right according to the Greeke originall: and I pray you why should we not? and with as good authoritie as the Greekes? Sir *Thomas Smith*, her Maiesties principall Secretary, and a man of great learning and grauitie, seeking to geue an English word to this Greeke word ἄγαμος called it Spitewed, or wedspite. Master Secretary *Wilson* geuing an English name to his arte of Logicke, called it *Witcraft*, me thinke I may be bolde with like liberty to call the figure *Etiologia* [*Tell cause.*] And this manner of speech is alwayes contemned, with these words, for, because, and such other confirmatiues. The Latines hauing no fitte name to geue it in one single word, gaue it no name at all, but by circumlocution. We also call him the reason-rendrer, and leaue the right English word [*Tel cause*] much better answering the Greeke originall. *Aristotle* was most excellent in vse of this figure, for he neuer propones any allegation, or makes any surmise, but he yeelds a reason or cause to fortifie and proue it, which geues it great credit. For example ye may take these verses, first pointing, than confirming by similitudes.

When fortune shall haue spit out all her gall,
I trust good luck shall be to me allowde,
For I haue seene a shippe in hauen fall,
After the storme had broke both maste and shrowde.

And this.

Good is the thing that moues vs to desire,
That is to ioy the beauty we behold:
Els were we louers as in an endlesse fire,
Alwaies burning and euer chill a colde.

And in these verses.

Accusea though I be without desart,

Sith none can proue beleeue it not for true:
For neuer yet ſince firſt ye had my hart,
Entended I to falſe or be vntrue.

And in this Diſticque.

And for her beauties praiſe, no wight that with her warres:
For where ſhe comes ſhe ſhewes her ſelfe like ſun among [the ſtars.

And in this other dittie of ours where the louer complaines of his Ladies crueltie, rendring for euery ſurmiſe a reaſon, and by telling the cauſe, ſeeketh (as it were) to get credit, thus.

Cruel you be who can ſay nay,
Since ye delight in others wo:
Vnwiſe am I, ye may well ſay,
For that I haue, honourd you ſo.
But blameleſſe I, who could not chuſe,
To be enchaunted by your eye:
But ye to blame, thus to refuſe
My ſeruice, and to let me die.

Dichologia, or the Figure of excuse.

Sometimes our error is ſo manifeſt, or we be ſo hardly preſt with our aduerſaries, as we cannot deny the fault layd vnto our charge: in which caſe it is good pollicie to excuſe it by ſome allowable pretext, as did one whom his miſtreſſe burdened with ſome vnkinde ſpeeches which he had paſt of her, thus.

I ſaid it: but by lapſe of lying tongue,
When furie and iuſt griefe my heart oppreſt:
I ſayd it: as ye ſee, both fraile and young,
When your rigor had ranckled in my breſt.
The cruell wound that ſmarted me ſo ſore,
Pardon therefore (ſweete ſorrow) or at leaſt
Beare with mine youth that neuer fell before,
Leaſt your offence encreaſe my griefe the more.

And againe in theſe,

I ſpake amyſſe I cannot it deny
But cauſed by your great diſcourteſie:
And if I ſaid that which I now repent,
And ſaid it not, but by miſgouernment
[illegible] full yeres, your ſelfe that are ſo young

Pardon for once this error of my tongue,
And thinke amends can neuer come to late:
Loue may be curſt, but loue can neuer hate.

Speaking before of the figure [*Synecdoche*] wee called him [*Quicke conceit*] becauſe he inured in a ſingle word onely by way of intendment or large meaning, but ſuch as was ſpeedily diſcouered by euery quicke wit, as by the halfe to vnderſtand the whole, and many other waies appearing by the examples. But by this figure [*Noema*] the obſcurity of the ſence lieth not in a ſingle word, but in an entier ſpeech, whereof we do not ſo eaſily conceiue the meaning, but as it were by coniecture, becauſe it is wittie and ſubtile or darke, which makes me therefore call him in our vulgar the [*Cloſe conceit*] as he that ſaid by himſelfe and his wife, I thanke God in fortie winters that we haue liued together, neuer any of our neighbours ſet vs at one, meaning that they neuer fell out in all that ſpace, which had bene the directer ſpeech and more apert, and yet by intendment amounts all to one, being neuertheleſſe diſſemblable and in effect contrary. *Pawlet* Lord Treaſorer of England, and firſt Marques of Wincheſter, with the like ſubtill ſpeech gaue a quippe to Sir *William Gyfford*, who had married the Marques ſiſter, and all her life time could neuer loue her nor like of her company, but when ſhe was dead made the greateſt moane for her in the world, and with teares and much lamentation vttered his griefe to the L. Treaſorer, ô good brother quoth the Marques, I am right ſory to ſee you now loue my ſiſter ſo well, meaning that he ſhewed his loue too late, and ſhould haue done it while ſhe was a liue.

Noema, or the Figure of close conceit.

A great counſellour ſomewhat forgetting his modeſtie, vſed theſe words: Gods lady I reckon my ſelfe as good a man as he you talke of, and yet I am not able to do ſo. Yea ſir quoth the party, your L. is too good to be a man, I would ye were a Saint, meaning he would he were dead, for none are ſhrined for Saints before they be dead.

Orismus, or the Definer of difference.

The Logician vſeth a definition to expreſſe the truth or nature of euery thing by his true kinde and difference, as to ſay wiſedome is a prudent and wittie foreſight and conſideration of humane or worldly actions with their euentes. This definition is Logicall. The Oratour vſeth another maner of definition, thus: Is this wiſedome? no it is a certaine ſubtill knauiſh craftie wit, it is no induſtrie as ye call it, but a certaine buſie brainſickneſſe, for induſtrie is a liuely and vnweried ſearch and occupation in honeſt things, egerneſſe is an appetite in baſe and ſmall matters.

It ſerueth many times to great purpoſe to preuent our aduerſaries arguments, and take vpon vs to know before what our iudge or aduerſary or hearer thinketh, and that we will ſeeme to vtter it before it be ſpoken or alleaged by them, in reſpect of which boldneſſe to enter ſo deepely into another mans conceit or conſcience, and to be ſo priuie of another mans mynde, gaue cauſe that this figure was called the [*preſumptuous*] I will alſo call him the figure of *preſuppoſall* or the *preuenter*, for by reaſon we ſuppoſe before what may be ſaid, or perchaunce would be ſaid by our aduerſary, or any other, we do preuent them of their aduantage, and do catch the ball (as they are wont to ſay) before it come to the ground.

Procatalepsis, or the presumptuous, otherwise the figure of Presupposall.

It is alſo very many times vſed for a good pollicie in pleading or perſwaſion to make wiſe as if we ſet but light of the matter, and that therefore we do paſſe it ouer ſlightly when in deede we do then intend moſt effectually and deſpightfully if it be inuectiue to remember it: it is alſo when we will not ſeeme to know a thing, and yet we know it well inough, and may be likened to the maner of women, who as the common ſaying is, will ſay nay and take it.

Paralepsis, or the Passager.

I hold my peace and will not ſay for ſhame,
The much vntruth of that vnciuill dame:

For if I ſhould her coullours kindly blaze,
It would ſo make the chaſt eares amaze. &c.

It is ſaid by maner of a prouerbiall ſpeach that he who findes himſelfe well ſhould not wagge, euen ſo the perſwader finding a ſubſtantiall point in his matter to ſerue his purpoſe, ſhould dwell vpon that point longer then vpon any other leſſe aſſured, and vſe all endeuour to maintaine that one, and as it were to make his chief aboad thereupon, for which cauſe I name him the figure of aboad, according to the Latine name: Some take it not but for a courſe of argument and therefore hardly may one giue any examples thereof.

Commoratio, or the figure of abode.

Now as arte and good pollicy in perſwaſion bids vs to abide and not to ſtirre from the point of our moſt aduantage, but the ſame to enforce and tarry vpon with all poſſible argument, ſo doth diſcretion will vs ſometimes to flit from one matter to another, as a thing meete to be forſaken, and another entred vpon, I call him therefore the *flitting* figure, or figure of *remoue*, like as the other before was called the figure of *aboade*.

Metastasis, or the flitting figure. or the Remoue.

Euen ſo againe, as it is wiſdome for a perſwader to tarrie and make his aboad as long as he may conueniently without tedioufnes to the hearer, vpon his chiefe proofes or points of the cauſe tending to his aduantage, and likewiſe to depart againe when time ſerues, and goe to a new matter ſeruing the purpoſe aſwell. So is it requiſite many times for him to talke farre from the principall matter, and as it were to range aſide, to th'intent by ſuch extraordinary meane to induce or inferre other matter, aſwell or better ſeruing the principal purpoſe, and neuertheles in ſeaſon to returne home where he firſt ſtrayed out. This maner of ſpeech is termed the figure of digreſſion by the Latines, following the Greeke originall, we alſo call him the *ſtraggler* by alluſion to the ſouldier that marches out of his array, or by thoſe that keepe no order in their marche, as the battailes well

Parecnasis, or the Stragler.

ranged do: of this figure there need be geuen no example.

Occaſion offers many times that our maker as an oratour, or perſwader, or pleader ſhould go roundly to worke, and by a quick and ſwift argument diſpatch his perſwaſion, and as they are woont to ſay not to ſtand all day trifling to no purpoſe, but to rid it out of the way quickly. This is done by a manner of ſpeech, both figuratiue and argumentatiue, when we do briefly ſet downe all our beſt reaſons ſeruing the purpoſe, and reiect all of them ſauing one, which we accept to ſatisfie the cauſe: as he that in a litigious caſe for land would prooue it not the aduerſaries, but his clients.

Expeditio, or the speedie dispatcher.

No man can ſay its his by heritage,
Nor by Legacie, or Teſtatours deuice.
Nor that it came by purchaſe or engage,
Nor from his Prince for any good ſeruice.
Then needs muſt it be his by very vvrong,
Which he hath offred this poore plaintiſe ſo long.

Though we might call this figure very well and properly the [*Paragon*] yet dare I not ſo to doe for feare of the Courtiers enuy, who will haue no man vſe that terme but after a courtly manner, that is, in prayſing of horſes, haukes, hounds, pearles, diamonds, rubies, emerodes, and other precious ſtones: ſpecially of faire women whoſe excellencie is diſcouered by paragonizing or ſetting one to another, which moued the zealous Poet, ſpeaking of the mayden Queene, to call her the paragon of Queenes. This conſidered, I will let our figure enioy his beſt beknowen name, and call him ſtil in all ordinarie caſes the figure of compariſon: as when a man wil ſeeme to make things appeare good or bad, or better or worſe, or more or leſſe excellent, either vpon ſpite or for pleaſure, or any other good affection, then he ſets the leſſe by the greater, or the greater to the leſſe, the equall to his equall, and by ſuch confronting of them together, driues out the true ods that is betwixt them, and makes it better appeare,

as when we ſang of our Soueraigne Lady thus, in the twentieth Partheniade.

As falcon fares to buſſards flight,
As egles eyes to owlates ſight,
As fierce faker to coward kite,
As brighteſt noone to darkeſt night:
As ſummer ſunne exceedeth farre,
The moone and euery other ſtarre:
So farre my Princeſſe praiſe doeth paſſe,
The famoust Queene that euer was.

And in the eighteene Partheniade thus.

Set rich rubie to red eſmayle,
The rauens plume to peacocks tayle,
Lay me the larkes to lizards eyes,
The duskie cloude to azure skie,
Set ſhallow brookes to ſurging ſeas,
An orient pearle to a white peaſe:

&c. Concluding.

There ſhall no leſſe an ods be ſeene
In mine from euery other Queene.

Dialogismus, or the right reasoner.

We are ſometimes occaſioned in our tale to report ſome ſpeech from another mans mouth, as what a king ſaid to his priuy counſell or ſubiect, a captaine to his ſouldier, a ſouldiar to his captaine, a man to a woman, and contrari wiſe: in which report we muſt alwaies geue to euery perſon his fit and naturall, and that which beſt becommeth him. For that ſpeech becommeth a king which doth not a carter, and a young man that doeth not an old: and ſo in euery ſort and degree. *Virgil* ſpeaking in the perſon of *Eneas*, *Turnus* and many other great Princes, and ſometimes of meaner men, ye ſhall ſee what decencie euery of their ſpeeches holdeth with the qualitie, degree and yeares of the ſpeaker. To which examples I will for this time referre you.

So if by way of fiction we will ſeem to ſpeake in another mans perſon, as if king *Henry* were aliue, and ſhould ſay of the towne of Bulleyn, what we by warre to the hazard of our perſon hardly obteined, our young ſonne

without any peril at all, for litle mony deliuered vp againe. Or if we ſhould faine king *Edward* the thirde, vnderſtanding how his ſucceſſour Queene *Marie* had loſt the towne of Calays by negligence, ſhould ſay: That which the ſword wanne, the diſtaffe hath loſt. This manner of ſpeech is by the figure *Dialogiſmus*, or the right reaſoner.

Gnome, or the Director.

In waightie cauſes and for great purpoſes, wiſe perſwaders vſe graue and weighty ſpeaches, ſpecially in matter of aduiſe or counſel, for which purpoſe there is a maner of ſpeach to alleage textes or authorities of wittie ſentence, ſuch as ſmatch morall doctrine and teach wiſedome and good behauiour, by the Greeke originall we call him the *directour*, by the Latin he is called *ſententia:* we may call him the *ſage ſayer*, thus.

Sententia, or the Sage sayer.

" *Nature bids vs as a louing mother,*
" *To loue our ſelues firſt and next to loue another.*

" *The Prince that couets all to know and ſee,*
" *Had neede full milde and patient to bee.*

" *Nothing ſtickes faſter by vs as appeares,*
" *Then that which we learne in our tender yeares.*

And that which our ſoueraigne Lady wrate in defiance of fortune.

Neuer thinke you fortune can beare the ſway,
Where vertues force, can cauſe her to obay.

Heede muſt be taken that ſuch rules or ſentences be choiſly made and not often vſed leaſt exceſſe breed lothſomneſſe.

Sinathrismus. or the Heaping figure.

Arte and good pollicie moues vs many times to be earneſt in our ſpeach, and then we lay on ſuch load and ſo go to it by heapes as if we would winne the game by multitude of words and ſpeaches, not all of one but of diuers matter and ſence, for which cauſe the Latines called it *Congeries* and we the *heaping figure*, as he that ſaid

To muſe in minde how faire, how vvife, how good,

Hovv braue, hovv free, hovv curteous and hovv true,
My Lady is doth but inflame my blood.

Or thus.

I deeme, I dreame, I do, I taſt, I touch,
Nothing at all but ſmells of perfit bliſſe.

And thus by maiſter *Edvvard Diar*, vehement ſwiſt and paſſionatly.

But if my faith my hope, my loue my true intent,
My libertie, my ſeruice vowed, my time and all be ſpent,
In vaine, &c.

But if ſuch earneſt and haſtie heaping vp of ſpeaches be made by way of recapitulation, which commonly is in the end of euery long tale and Oration, becauſe the ſpeaker ſeemes to make a collection of all the former materiall points, to binde them as it were in a bundle and lay them forth to enforce the cauſe and renew the hearers memory, then ye may geue him more properly the name of the [*collectour*] or recapitulatour, and ſerueth to very great purpoſe as in an hympne written by vs to the Queenes Maieſtie entitled (*Minerua*) wherein ſpeaking of the mutabilitie of fortune in the caſe of all Princes generally, wee ſeemed to exempt her Maieſtie of all ſuch caſualtie, by reaſon ſhe was by her deſtinie and many diuine partes in her, ordained to a moſt long and conſtant proſperitie in this world, concluding with this recapitulation.

But thou art free, but were thou not in deede,
But were thou not, come of immortall ſeede:
Neuer yborne, and thy minde made to bliſſe,
Heauens mettall that euerlaſting is:
Were not thy vvit, and that thy vertues ſhall,
Be deemd diuine thy fauour face and all:
And that thy loze, ne name may neuer dye,
Nor thy ſtate turne, ſtayd by deſtinie:
Dread were least once thy noble hart may ſeele,
Some rufull turne, of her vnſteady vvheele.

Apostrophe, or the turne tale.

Many times when we haue runne a long race in our tale ſpoken to the hearers, we do ſodainly flye out and either ſpeake or

exclaime at ſome other perſon or thing, and therefore the Greekes call ſuch figure (as we do) the turnway or turnetale, and breedeth by ſuch exchaunge a certaine recreation to the hearers minds, as this vſed by a louer to his vnkind miſtreſſe.

And as for you (faire one) ſay now by proofe ye finde,
That rigour and ingratitude ſoone kill a gentle minde.

And as we in our triumphals, ſpeaking long to the Queenes Maieſtie, vpon the ſodaine we burſt out in an exclamation to *Phebus*, ſeeming to draw in a new matter, thus.

But O Phebus,
All gliſtering in thy gorgious gowne,
Wouldſt thou vvitſaſe to ſlide a dovvne:
And dvvell with vs,

But for a day,
I could tell thee cloſe in thine eare,
A tale that thou hadſt leuer heare
I dare vvell ſay:

Then ere thou vvert,
To kiſſe that vnkind runneavvay,
Who vvas transformed to boughs of bay:
For her curſt hert. &c.

And ſo returned againe to the firſt matter.

Hypotiposis, or the counterfait representation.

The matter and occaſion leadeth vs many times to deſcribe and ſet foorth many things, in ſuch ſort as it ſhould appeare they were truly before our eyes though they were not preſent, which to do it requireth cunning: for nothing can be kindly counterfait or repreſented in his abſence, but by great diſcretion in the doer. And if the things we couet to deſcribe be not naturall or not veritable, than yet the ſame axeth more cunning to do it, becauſe to faine a thing that neuer was nor is like to be, proceedeth of a greater wit and ſharper inuention than to deſcribe things that be true.

Prosopographia.

And theſe be things that a poet or maker is woont to deſcribe ſometimes as

true or naturall, and ſometimes to faine as artificiall and not true. *viz.* The viſage, ſpeach and countenance of any perſon abſent or dead: and this kinde of repreſentation is called the Counterfait countenance: as *Homer* doth in his *Iliades*, diuerſe perſonages: namely *Achilles* and *Therſites*, according to the truth and not by fiction. And as our poet *Chaucer* doth in his Canterbury tales ſet foorth the Sumner, Pardoner, Manciple, and the reſt of the pilgrims, moſt naturally and pleaſantly.

Prosopopeia. or the Counterfait in perſonation.

But if ye wil faine any perſon with ſuch features, qualities and conditions, or if ye wil attribute any humane quality, as reaſon or ſpeech to dombe creatures or other inſenſible things, and do ſtudy (as one may ſay) to giue them a humane perſon, it is not *Proſopographia*, but *Proſopopeia*, becauſe it is by way of fiction, and no prettier examples can be giuen to you thereof, than in the Romant of the roſe tranſlated out of French by *Chaucer*, deſcribing the perſons of auarice, enuie, old age, and many others, whereby much moralitie is taught.

Cronographia, or the Counterfait time.

So if we deſcribe the time or ſeaſon of the yeare, as winter, ſummer, harueſt, day, midnight, noone, euening, or ſuch like: we call ſuch deſcription the counterfait time. *Cronographia* examples are euery where to be found.

Topographia, or the Counterfait place.

And if this deſcription be of any true place, citie, caſtell, hill, valley or ſea, and ſuch like: we call it the counterfait place *Topographia*, or if ye fayne places vntrue, as heauen, hell, paradiſe, the houſe of fame, the pallace of the ſunne, the denne of ſheep, and ſuch like which ye ſhall ſee in Poetes: ſo did *Chaucer* very well deſcribe the country of *Saluces* in *Italie*, which ye may ſee, in his report of the Lady *Gryſyll*.

Pragmatographia. or the Counterfait action.

But if ſuch deſcription be made to repreſent the handling of any buſines with the circumſtances belonging therevnto as the manner of a battell, a feaſt, a marriage, a buriall or

any other matter that lieth in feat and actiuitie: we call it then the counterfait action [*Pragmatographia.*]

In this figure the Lord *Nicholas Vaux* a noble gentleman, and much delighted in vulgar making, and a man otherwife of no great learning but hauing herein a maruelous facillitie, made a dittie reprefenting the battayle and affault of *Cupide*, fo excellently well, as for the gallant and propre application of his fiction in euery part, I cannot choofe but fet downe the greateft part of his ditty, for in truth it can not be amended.

When Cupid fcaled firft the fort,
Wherein my hart lay wounded fore
The battrie was of fuch a fort,
That I muft yeeld or die therefore.
There faw I loue vpon the wall,
How he his banner did difplay,
Alarme alarme he gan to call,
And bad his fouldiers keepe aray.
The armes the vvhich that Cupid bare,
Were pearced harts with teares befprent:
In filuer and fable to declare
The fledfast loue he alvvaies meant.
There might you fee his band all drest
In colours like to vvhite and blacke,
With pouder and vvith pellets preft,
To bring them forth to fpoile and facke,
Good vvill the maifter of the fhot,
Stood in the Rampire braue and proude,
For expence of pouder he fpared not,
Affault affault to crie aloude.
There might you heare the Canons rore,
Eche peece difcharging a louers looke, &c.

Omiosis. or Resemblance.

As well to a good maker and Poet as to an excellent perfwader in profe, the figure of *Similitude* is very neceffary, by which we not onely bewtifie our tale, but alfo very much inforce and inlarge it. I fay inforce becaufe no one thing more preuaileth with all ordinary iudgements than perfwafion by *fimilitude.* Now becaufe there

are ſundry ſorts of them, which alſo do worke after diuerſe faſhions in the hearers conceits, I will ſet them all foorth by a triple diuiſion, exempting the generall *Similitude* as their common Aunceſtour, and I will cal him by the name of *Reſemblance* without any addition, from which I deriue three other ſorts: and I giue euery one his particular name, as *Reſemblance* by Pourtrait or Imagery, which the Greeks call *Icon*, *Reſemblance* moral or miſticall, which they call *Parabola*, and *Reſemblance* by example, which they call *Paradigma*, and firſt we will ſpeake of the generall *reſemblance*, or bare *ſimilitude*, which may be thus ſpoken.

But as the watrie ſhowres delay the raging wind,
So doeth good hope cleane put away diſpaire out of my [*mind.*

And in this other likening the forlorne louer to a ſtriken deere.

Then as the ſtriken deere, withdrawes himſelfe alone,
So do I ſeeke ſome ſecret place, where I may make my mone.

And in this of ours where we liken glory to a ſhadow.

As the ſhadow (his nature beyng ſuch,)
Followeth the body, vvhether it vvill or no,
So doeth glory, refuſe it nere ſo much,
Wait on vertue, be it in vveale or vvo.
And euen as the ſhadow in his kind,
What time it beares the carkas company,
Goth oft before, and often comes behind:
So doth renowme, that raiſeth vs ſo hye,
Come to vs quicke, ſometime not till vve dye.
But the glory, that growth not ouer faſt,
Is euer great, and likelieſt long to laſt.

Againe in a ditty to a miſtreſſe of ours, where we likened the cure of Loue to *Achilles* launce.

The launce ſo bright, that made Telephus vvound,
The ſame ruſty, ſalued the ſore againe,
So may my meede (Madame) of you redownd,
Whoſe rigour vvas firſt authour of my paine.

The *Tuskan* poet vſeth this *Reſemblance*, inuring as well by *Diſſimilitude* as *Similitude*, likening himſelfe (by *Implication*) to the flie, and neither to the eagle nor

to the owle: very well Engliſhed by Sir *Thomas Wiat* after his faſhion, and by my ſelfe thus:

There be ſome fowles of ſight ſo prowd and ſtarke,
As can behold the funne, and neuer ſhrinke,
Some ſo feeble, as they are faine to vvinke,
Or neuer come abroad till it be darke:
Others there be ſo ſimple, as they thinke,
Becauſe it ſhines, to ſport them in the fire,
And feele vnware, the vvrong of their deſire,
Fluttring amidſt the flame that doth them burne,
Of this last ranke (alas) am I aright,
For in my ladies lookes to ſtand or turne
I haue no povver, ne find place to retire,
Where any darke may ſhade me from her ſight
But to her beames ſo bright whilst I aſpire,
I periſh by the bane of my delight.

Againe in theſe likening a wiſe man to the true louer.

As true loue is content with his enioy,
And asketh no witneſſe nor no record,
And as faint loue is euermore moſt coy,
To boaſt and brag his troth at euery vword:
Euen ſo the vviſe vvithouten other meede:
Contents him with the guilt of his good deede.

And in this reſembling the learning of an euill man to the ſeedes ſowen in barren ground.

As the good ſeedes ſowen in frutefull ſoyle,
Bring foorth foyſon when barren doeth them ſpoile:
So doeth it fare when much good learning hits,
Vpon ſhrewde willes and ill diſpoſed wits.

And in theſe likening the wiſe man to an idiot.

A ſage man ſaid, many of thoſe that come
To Athens ſchoole for vviſdome, ere they went
They first ſeem'd wiſe, then louers of wiſdome,
Then Orators, then idiots, which is meant
That in wiſdome all ſuch as profite moſt,
Are least furlie, and little apt to boast.

Againe, for a louer, whoſe credit vpon ſome report had bene ſhaken, he prayeth better opinion by ſimilitude.

After ill crop the ſoyle muſt eft be ſowen,

And fro ſhipwracke we ſayle to ſeas againe,
Then God forbid whoſe fault hath once bene knowen,
Should for euer a ſpotted wight remaine.

And in this working by reſemblance in a kinde of diſſimilitude betweene a father and a maſter.

It fares not by fathers as by masters it doeth fare,
For a fooliſh father may get a wiſe ſonne,
But of a fooliſh maſter it haps very rare
Is bread a wiſe ſeruant where euer he wonne.

And in theſe, likening the wiſe man to the Giant, the foole to the Dwarſe.

Set the Giant deepe in a dale, the dwarfe vpon an hill,
Yet will the one be but a dwarfe, th'other a giant ſtill.
So will the wiſe be great and high, euen in the lowest place:
The foole when he is moſt aloft, will ſeeme but low and baſe.

Icon. or Resemblance by imagerie.

But when we liken an humane perſon to another in countenaunce, ſtature, ſpeach or other qualitie, it is not called bare reſemblance, but reſemblaunce by imagerie or pourtrait, alluding to the painters terme, who yeldeth to th'eye a viſible repreſentation of the thing he deſcribes and painteth in his table. So we commending her Maieſtie for wiſedome bewtie and magnanimitie likened her to the Serpent, the Lion and the Angell, becauſe by common vſurpation, nothing is wiſer then the Serpent, more couragious then the Lion, more bewtifull then the Angell. Theſe are our verſes in the end of the ſeuenth *Partheniade.*

Nature that ſeldome vworkes amiſſe,
In vvomans breſt by paſſing art:
Hath lodged ſafe the Lyons hart,
And feately fixt vvith all good grace,
To Serpents head an Angels face.

And this maner of reſemblaunce is not onely performed by likening of liuely creatures one to another, but alſo of any other naturall thing, bearing a proportion of ſimilitude, as to liken yealow to gold, white to ſiluer, red to the roſe, ſoft to ſilke, hard to the ſtone and ſuch like. Sir *Philip Sidney* in the deſcription of

his miſtreſſe excellently well handled this figure of reſemblaunce by imagerie, as ye may ſee in his booke of *Archadia:* and ye may ſee the like, of our doings, in a *Partheniade* written of our ſoueraigne Lady, wherein we reſemble euery part of her body to ſome naturall thing of excellent perfection in his kind, as of her forehead, browes and hair, thus.

Of ſiluer vvas her forehead hye,
Her browes two bowes of hebenie,
Her treſſes trust vvere to behold
Frizled and fine as fringe of gold.

And of her lips.

Two lips vvrought out of rubie rocke,
Like leaues to ſhut and to vnlock.
As portall dore in Princes chamber:
A golden tongue in mouth of amber.

And of her eyes.

Her eyes God wot vvhat ſluffe they are,
I durſt be ſworne each is a ſtarre:
As cleere and bright as woont to guide
The Pylot in his vvinter tide.

And of her breaſts.

Her boſome ſleake as Paris plaster,
Helde vp two balles of alabaſter,
Eche byas was a little cherrie:
Or els I thinke a strawberie.

And all the reſt that followeth, which may ſuffice to exemplifie your figure of *Icon*, or reſemblance by imagerie and portrait.

Parabola. or Resemblance misticall

But whenſoeuer by your ſimilitude ye will ſeeme to teach any moralitie or good leſſon by ſpeeches miſticall and darke, or farre fette, vnder a ſence metaphoricall applying one naturall thing to another, or one caſe to another, inferring by them a like conſequence in other caſes the Greekes call it *Parabola*, which terme is alſo by cuſtome accepted of vs: neuertheleſſe we may call him in Engliſh the reſemblance miſticall: as when we liken a young childe to a greene twigge which ye may

eaſilie bende euery way ye liſt: or an old man who laboureth with continuall infirmities, to a drie and drickſie oke. Such parables were all the preachings of Chriſt in the Goſpell, as thoſe of the wiſe and ſoolifh virgins, of the euil ſteward, of the labourers in the vineyard, and a number more. And they may be ſayned aſwell as true: as thoſe fables of *Æſope*, and other apologies inuented for doctrine ſake by wiſe and graue men.

Paradigma, or a resemblance by example.

Finally, if in matter of counſell or perſwaſion we will ſeeme to liken one caſe to another, ſuch as paſſe ordinarily in mans affaires, and doe compare the paſt with the preſent, gathering probabilitie of like ſucceſſe to come in the things wee haue preſently in hand: or if ye will draw the iudgements precedent and authorized by antiquitie as veritable, and peraduenture ſayned and imagined for ſome purpoſe, into ſimilitude or diſſimilitude with our preſent actions and affaires, it is called reſemblance by example: as if one ſhould ſay thus, *Alexander* the great in his expedition to Aſia did thus, ſo did *Hanniball* comming into Spaine, ſo did *Cæſar* in Egypt, therfore all great Captains and Generals ought to doe it.

And conſulting vpon the affaires of the low countreis at this day, peraduenture her Maieſtie might be thus aduiſed: The Flemings are a people very vnthankfull and mutable, and rebellious againſt their Princes, for they did riſe againſt *Maximilian* Archduke of Auſtria, who had maried the daughter and heire of the houſe of Burgundie, and tooke him priſoner, till by the Emperour *Frederike* the third his father, he was ſet at libertie. They rebelled againſt *Charles* the fift Emperor, their naturall Prince. They haue falſed their faith to his ſonne *Philip* king of Spaine their ſoueraign Lord: and ſince to Archduke *Matthias*, whom they elected for their gouernor, after to their adopted Lord Monſieur of Fraunce, Duke of Aniou: I pray you what likelihood is there they ſhould be

more aſſured to the Queene of England, than they haue bene to all theſe princes and gouernors, longer than their diſtreſſe continueth, and is to be relieued by her goodnes and puiſſance.

[PASSAGE SUBSTITUTED FOR THE ABOVE, IN SOME COPIES.

And thus againe, It hath bene alwayes vſuall among great and magnanimous princes in all ages, not only to repulſe any iniury and inuaſion from their owne realmes and dominions, but alſo with a charitable and Princely compaſſion to defend their good neighbors Princes and Potentats, from all oppreſſion of tyrants and vſurpers. So did the Romaines by their armes reſtore many Kings of Aſia and Affricke expulſed out of their kingdoms. So did K. *Edward* I. reſtabliſh *Baliol* rightfull owner of the crowne of Scotland againſt *Robert le brus* no lawfull King. So did king *Edward* the third aide *Dampeeter* king of Spaine againſt *Henry* baſtard and vſurper. So haue many Engliſh Princes holpen with their forces the poore Dukes of Britaine their ancient friends and allies, againſt the outrages of the French kings: and why may not the Queene our ſoueraine Lady with like honor and godly zele yeld protection to the people of the Low countries, her neereſt neighbours to reſcue them a free people from the Spaniſh ſeruitude.]

And as this reſemblance is of one mans action to another, ſo may it be made by examples of bruite beaſtes, aptly correſponding in qualitie or euent, as one that wrote certaine prety verſes of the Emperor *Maximinus*, to warne him that he ſhould not glory too much in his owne ſtrength, for ſo he did in very deede, and would take any common ſouldier to taske at wraſtling, or weapon, or in any other actiuitie and feates of armes, which was by the wiſer ſort miſliked, theſe were the verſes.

The Elephant is ſtrong, yet death doeth it ſubdue.
The bull is ſtrong, yet cannot death eſchue.

The Lion ſtrong, and ſlaine for all his ſtrength:
The Tygar ſtrong, yet kilde is at the length.
Dread thou many, that dreadest not any one,
Many can kill, that cannot kill alone.

And ſo it fell out, for *Maximinus* was ſlaine in a mutinie of his ſouldiers, taking no warning by theſe examples written for his admonition.

*CHAP. XX.

The last and principall figure of our poeticall Ornament.

Exargasia, or The Gorgious.

Or the glorious luſtre it ſetteth vpon our ſpeech and language, the Greeks call it (*Exargaſia*) the Latine (*Expolitio*) a terme transferred from theſe poliſhers of marble or porphirite, who after it is rough hewen and reduced to that faſhion they will, ſet vpon it a goodly glaſſe, ſo ſmoth and cleere, as ye may ſee your face in it, or otherwiſe as it fareth by the bare and naked body, which being attired in rich and gorgious apparell, ſeemeth to the common vſage of th'eye much more comely and bewtifull then the naturall. So doth this figure (which therefore I call the *Gorgious*) poliſh our ſpeech and as it were attire it with copious and pleaſant amplifications and much varietie of ſentences, all running vpon one point and one intent: ſo as I doubt whether I may terme it a figure, or rather a maſſe of many figuratiue ſpeaches, applied to the bewtifying of our tale or argument. In a worke of ours intituled *Philocalia* we haue ſtrained to ſhew the vſe and application of this figure and al others mentioned in this booke, to which we referre you. I finde none example [in Engliſh meetre] that euer I could ſee, ſo well maintayning this figure in Engliſh meetre as that ditty of her Maieſties owne making paſſing ſweete and harmonicall, which figure beyng as his very originall name purporteth the moſt bewtifull [and gorgious] of all others, it asketh in reaſon

* There is a slight variation, just here, in the text between copies: what is probably the later form—found in copies with the *substituting* passage of the previous page—is inserted between [ ] on this and the next pages.

to be reserued for a last complement, and desciphred by the arte of a ladies penne, her selfe beyng the most gorgious and bewtifull, or rather bewtie of Queenes: and this was th'action [the occasion], our soueraigne Lady perceiuing how by the Sc. Q. residence within this Realme at so great libertie and ease, as were skarce worthy of [meete for] so great and dangerous a prysoner, bred secret factions among her people, and made many of her [the] nobilitie incline to fauour her partie: many [some] of them desirous of innouation in the state: some of them [others] aspiring to greater fortunes by her libertie and life. The Queene our soueraigne Lady to declare that she was nothing ignorant in [of] those secret fauours [practizes], though she had long with great wisdome and pacience dissembled it, writeth this ditty most sweet and sententious, not hiding from all such aspiring minds the daunger of their ambition and disloyaltie, which afterward fell out most truly by th'exemplary chastisement of sundry persons, who in fauour of the said Sc. Q. derogating [declining] from her Maiestie, sought to interrupt the quiet of the Realme by many euill and vndutifull practizes. The ditty is as followeth.

The doubt of future foes, exiles my present ioy,
And wit me warnes to shun such snares as threaten mine annoy.
For falshood now doth flow, and subiect faith doth ebbe,
Which would not be, if reason rul'd or wisdome weu'd the webbe.
But clowdes of tois vntried, do cloake aspiring mindes,
Which turne to raigne of late repent, by course of changed vvirdes.
The toppe of hope supposed, the roote of ruth will be,
And fruteless all their graffed guiles, as shortly ye shall see.
Then dazeld eyes vvith pride, vvhich great ambition blinds,
Shalbe vnseeld by vworthy wights, vvhose foresight fathom hood finds,
The daughter of debate, that eke discord doth sowe
Shal reap no gaine where formor rule hath taught the peace to growe.

No forreine bannisht vvight shall ancre in this po
Our realme it brookes no strangers force, let them el
resort.
Our rusty svvorde vvith rest, shall first his edge e
To polle their toppes that seeke, such change and gape

In a worke of ours entituled [*Philo Calia*] wh entreat of the loues betwene prince *Philo* anc *Calia*, in their mutual letters, messages, and spe we haue strained our muse to shew the vse and cation of this figure, and of all others.

CHAP. XXI.

Of the vices or deformities in speach and vvri principally noted by auncient Poets.

IT hath bene said before how by igr of the maker a good figure may l a vice, and by his good discretion, ous speach go for a vertue in the call science. This saying is to plained and qualified, for some maner of speacl alwayes intollerable and such as cannot be vs any decencie, but are euer vndecent namely ousnesse, incongruitie, ill disposition, fond affec rusticitie, and all extreme darknesse, such as i possible for a man to vnderstand the matter an interpretour, all which partes are generall banished out of euery language, vnlesse it may a that the maker or Poet do it for the nonce, as reported by the Philosopher *Heraclitus* that h in obscure and darke termes of purpose not to derstood, whence he merited the nickname *S* otherwise I see not but the rest of the common may be borne with sometimes, or passe withc great reproofe, not being vsed ouermuch or season as I said before: so as euery surplusage posterous placing or vndue iteration or darke w doubtfull speach are not so narrowly to be looke in a large poeme, nor specially in the pretie and deuises of Ladies, and Gentlewomen i

to be reserued for a last complement, and desciphred by the arte of a ladies penne, her selfe beyng the most gorgious and bewtifull, or rather bewtie of Queenes: and this was th'action [the occasion], our soueraigne Lady perceiuing how by the Sc. Q. residence within this Realme at so great libertie and ease, as were skarce worthy of [meete for] so great and dangerous a prysoner, bred secret factions among her people, and made many of her [the] nobilitie incline to fauour her partie: many [some] of them desirous of innouation in the state: some of them [others] aspiring to greater fortunes by her libertie and life. The Queene our soueraigne Lady to declare that she was nothing ignorant in [of] those secret fauours [practizes], though she had long with great wisdome and pacience dissembled it, writeth this ditty most sweet and sententious, not hiding from all such aspiring minds the daunger of their ambition and disloyaltie, which afterward fell out most truly by th'exemplary chastisement of sundry persons, who in fauour of the said Sc. Q.. derogating [declining] from her Maiestie, sought to interrupt the quiet of the Realme by many euill and vndutifull practizes. The ditty is as followeth.

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Which turne to raigne of late repent, by course of changed vvindes.
The toppe of hope supposed, the roote of ruth vvil be,
And fruteless all their graffed guiles, as shortly ye shall see.
Then dazeld eyes vvith pride, vvhich great ambition blinds,
[illegible] vnseeld by vworthy wights, vvhose foresight falsehood finds,
[illegible]ter of debate, that eke discord doth sowe
[illegible]ine where formor rule hath taught stil we.

ſay Barbarous. This terme being then ſo vſed by the auncient Greekes, there haue bene ſince, notwithſtanding who haue digged for the Etimologie ſomewhat deeper, and many of them haue ſaid that it was ſpoken by the rude and barking language of the Affricans now called Barbarians, who had great trafficke with the Greekes and Romanes, but that can not be ſo, for that part of Affricke hath but of late receiued the name of Barbarie, and ſome others rather thinke that of this word Barbarous, that countrey came to be called *Barbaria* and but few yeares in reſpect agone. Others among whom is *Ihan Leon* a Moore of *Granada*, will ſeeme to deriue *Barbaria*, from this word *Bar*, twiſe iterated thus *Barbar*, as much to ſay as flye, flye, which chaunced in a perſecution of the Arabians by ſome ſeditious Mahometanes in the time of their Pontif. *Habdul mumi*, when they were had in the chaſe, and driuen out of Arabia Weſtward into the countreys of *Mauritania*, and during the purſuite cried one vpon another flye away, flye away, or paſſe paſſe, by which occaſion they ſay, when the Arabians which were had in chaſe came to ſtay and ſettle them ſelues in that part of Affrica, they called it *Barbar*, as much to ſay, the region of their flight or purſuite. Thus much for the terme, though not greatly pertinent to the matter, yet not vnpleaſant to knowe for them that delight in ſuch niceties.

Solecismus. or Incongruitie.

Your next intollerable vice is *ſoleciſmus* or incongruitie, as when we ſpeake falſe Engliſh, that is by miſuſing the *Grammaticall* rules to be obſerued in caſes, genders, tenſes and ſuch like, euery poore ſcholler knowes the fault, and cals it the breaking of *Priſcians* head, for he was among the Latines a principall Grammarian.

Cacozelia. or Fonde affectation.

Ye haue another intollerable ill maner of ſpeach, which by the Greekes originall we may call *fonde affectation*, and is when we affect new words and phraſes other then the good ſpeakers and writers in any language, or then

cuſtome hath allowed, and is the common fault of young ſchollers not halfe ſo well ſtudied before they come from the Vniuerſitie or ſchooles, and when they come to their friends, or happen to get ſome benefice or other promotion in their countreys, will ſeeme to coigne fine wordes out of the Latin, and to vſe new fangled ſpeaches, thereby to ſhew themſelues among the ignorant the better learned.

Soraiſmus. or The mingle mangle.

Another of your intollerable vices is that which the Greekes call *Soraiſmus*, and we may call the [*mingle mangle*] as when we make our ſpeach or writinges of ſundry languages vſing ſome Italian word, or French, or Spaniſh, or Dutch, or Scottiſh, not for the nonce or for any purpoſe (which were in part excuſable) but ignorantly and affectedly as one that ſaid vſing this French word *Roy*, to make ryme with another verſe, thus.

O mightie Lord of loue, dame Venus onely ioy,
Whoſe Princely power exceedes ech other heauenly roy.

The verſe is good but the terme peeuiſhly affected.

Another of reaſonable good facilitie in tranſlation finding certaine of the hymnes of *Pyndarus* and of *Anacreons odes*, and other *Lirickes* among the Greekes very well tranſlated by *Rounſard* the French Poet, and applied to the honour of a great Prince in France, comes our minion and tranſlates the ſame out of French into Engliſh, and applieth them to the honour of a great noble man in England (wherein I commend his reuerent minde and duetie) but doth ſo impudently robbe the French Poet both of his prayſe and alſo of his French termes, that I cannot ſo much pitie him as be angry with him for his iniurious dealing (our ſayd maker not being aſhamed to vſe theſe French wordes *freddon*, *egar*, *ſuperbous*, *filanding*, *celeſt*, *calabrois*, *thebanois* and a number of others, for Engliſh wordes, which haue no maner of conformitie with our language either by cuſtome or deriuation which may make them tollerable: And in the end (which is worſt of all) makes his vaunt that neuer Engliſh finger but

his hath toucht *Pindars* ſtring which was neuertheleſſe word by word as *Rounfard* had ſaid before by like braggery. Theſe be his verſes.

And of an ingenious inuention, infanted with pleaſant trauaille.

Whereas the French word is *enfante* as much to ſay borne as a child, in another verſe he saith.

I vvill freddon in thine honour.

For I will ſhake or quiuer my fingers, for ſo in French is *freddon*, and in another verſe.

But if I vvill thus like pindar,
In many diſcourſes egar.

This word *egar* is as much to ſay as to wander or ſtray out of the way, which in our Engliſh is not receiued, nor theſe wordes *calabrois*, *thebanois*, but rather *calabrian*, *theban* [*filanding ſiſters*] for the ſpinning ſiſters: this man deſerues to be endited of pety *larceny* for pilfering other mens deuiſes from them and conuerting them to his owne vſe, for in deede as I would wiſh euery inuentour which is the very Poet to receaue the prayſes of his inuention, ſo would I not haue a tranſlatour to be aſhamed to be acknowen of his tranſlation.

Cacosintheton or the Misplacer.

Another of your intollerable vices is ill diſpoſition or placing of your words in a clauſe or ſentence: as when you will place your adiectiue after your ſubſtantiue, thus: *Mayde faire*, *vvidovv riche*, *prieſt holy*, and ſuch like, which though the Latines did admit, yet our Engliſh did not, as one that ſaid ridiculouſly.

In my yeares luſtie, many a deed doughtie did I.

All theſe remembred faults be intollerable and euer vndecent.

Cacemphaton. or the figure of foule speech.

Now haue ye other vicious manners of ſpeech, but ſometimes and in ſome caſes tollerable, and chiefly to the intent to mooue laughter, and to make ſport, or to giue it ſome prety ſtrange grace, and is when we vſe ſuch wordes as may be drawen to a foule and vnſhamefaſt ſence, as one that would ſay to a young woman, *I pray you let me iape with*

you, which in deed is no more but let me ſport with you. Yea and though it were not altogether ſo directly ſpoken, the very founding of the word were not commendable, as he that in the preſence of Ladies would vſe this common Prouerbe,

Iape vvith me but hurt me not,
Bourde vvith me but ſhame me not.

For it may be taken in another peruerſer ſence by that ſorte of perſons that heare it, in whoſe eares no ſuch matter ought almoſt to be called in memory, this vice is called by the Greekes *Cacemphaton*, we call it the vnſhamefaſt or figure of foule ſpeech, which our courtly maker ſhall in any caſe ſhunne, leaſt of a Poet he become a Buffon or rayling companion, the Latines called him *Scurra*. There is alſo another ſort of ilfauoured ſpeech ſubiect to this vice, but reſting more in the manner of the ilſhapen ſound and accent, than for the matter it ſelfe, which may eaſily be auoyded in chooſing your wordes thoſe that bee of the pleaſanteſt orthography, and not to rime too many like ſounding words together.

Tautologia, or the figure of selfe saying.

Ye haue another manner of compoſing your metre nothing commendable, ſpecially if it be too much vſed, and is when our maker takes too much delight to fill his verſe with wordes beginning all with a letter, as an Engliſh rimer that ſaid:

The deadly droppes of darke diſdaine,
Do daily drench my due deſartes.

And as the Monke we ſpake of before, wrote a whole Poeme to the honor of *Carolus Caluus*, euery word in his verſe beginning with C, thus:

Carmina clariſonæ Caluis cantate camenæ.

Many of our Engliſh makers vſe it too much, yet we confeſſe it doth not ill but pretily becomes the meetre, if ye paſſe not two or three words in one verſe, and vſe it not very much, as he that ſaid by way of *Epithete*.

The ſmoakie ſighes: the trickling teares.

Her haire ſurmounts Apollos pride,
In it ſuch bewty raignes.

Whereas this word *raigne* is ill applied to the bewtie of a womans haire, and might better haue bene ſpoken of her whole perſon, in which bewtie, ſauour and good grace, may perhaps in ſome ſort be ſaid to raigne as our ſelues wrate, in a *Partheniade* praiſing her Maieſties countenance, thus:

A cheare vvhere loue and Maieſtie do raigne,
Both milde and ſterne, &c.

Becauſe this word Maieſtie is a word expreſſing a certaine Soueraigne dignitie, as well as a quallitie of countenance, and therefore may properly be ſaid to *raigne*, and requires no meaner a word to ſet him foorth by. So it is not of the bewtie that remaines in a womans haire, or in her hand or in any other member: therfore when ye ſee all theſe improper or harde Epithets vſed, ye may put them in the number of [*vncouths*] as one that ſaid, *the flouds of graces:* I haue heard of *the flouds of teares*, and *the flouds of eloquence*, or of any thing that may reſemble the nature of a water-courſe, and in that reſpect we ſay alſo, *the ſtreames of teares*, and *the ſtreames of vtterance*, but not *the ſtreames of graces*, or of *beautie*. Such manner of vncouth ſpeech did the Tanner of Tamworth vſe to king *Edward* the fourth, which Tanner hauing a great while miſtaken him, and vſed very broad talke with him, at length perceiuing by his traine that it was the king, was afraide he ſhould be puniſhed for it, ſaid thus with a certaine rude repentance.

I hope I ſhall be hanged to morrow.

For [*I feare me*] *I ſhall be hanged*, whereat the king laughed a good, not only to ſee the Tanners vaine feare, but alſo to heare his ill ſhapen terme, and gaue him for recompence of his good ſport, the inheritance of Plumton parke, I am afraid the Poets of our time that ſpeake more finely and correctedly will come too ſhort of ſuch a reward.

Alſo the Poet or makers ſpeech becomes vicious

The vice of Surplusage.

and vnpleasant by nothing more than by vsing too much surplusage: and this lieth not only in a word or two more than ordinary, but in whole clauses, and peraduenture large sentences impertinently spoken, or with more labour and curiositie than is requisite. The first surplusage the Greekes call *Pleonasmus*, I call him [*too full speech*] and is no great fault, as if one should say, *I heard it with mine eares, and saw it with mine eyes*, as if a man could heare with his heeles, or see with his nose. We our selues vsed this superfluous speech in a verse written of our mistresse, neuertheles, not much to be misliked, for euen a vice sometime being seasonably vsed, hath a pretie grace.

Pleonasmus, or Too ful speech

For euer may my true loue liue and neuer die
And that mine eyes may see her crownde a Queene.

As, if she liued euer. she could euer die, or that one might see her crowned without his eyes.

Another part of surplusage is called *Macrologia*, or long language, when we vse large clauses or sentences more than is requisite to the matter: it is also named by the Greeks *Περισσολογία*, as he that said, the Ambassadours after they had receiued this answere at the kings hands, they tooke their leaue and returned home into their country from whence they came.

Macrologia, or Long language

So said another of our rimers, meaning to shew the great anoy and difficultie of those warres of Troy, saithal for *Helenas* sake.

Nor Menelaus vvas vnwife,
Ne troupe of Troians mad,
When he vvith them and they vvith him,
For her such combat had.

These clauses (*he vvith them and they vvith him*) are surplusage, and one of them very impertinent, because it could not otherwise be intended, but that *Menelaus*,

fighting with the Troians, the Troians muſt of neceſſitie fight with him.

Another point of ſurpluſage lieth not ſo much in ſuperfluitie of your words, as of your trauaile to deſcribe the matter which yee take in hand, and that ye ouerlabour your ſelfe in your buſineſſe. And therefore the Greekes call it *Periergia*, we call it ouerlabor, iumpe with the originall: or rather [*the curious*] for his ouermuch curioſitie and ſtudie to ſhew himſelfe fine in a light matter, as one of our late makers who in the moſt of his things wrote very well, in this (to mine opinion) more curiouſly than needed, the matter being ripely conſidered: yet is his verſe very good, and his meetre cleanly. His intent was to declare how vpon the tenth day of March he croſſed the riuer of Thames, to walke in Saint *Georges* field, the matter was not great as ye may ſuppoſe.

Periergia, or Ouer labour, otherwise called the curious.

The tenth of March vvhen Aries receiued
Dan Phœbus raies into his horned head,
And I my ſelfe by learned lore perceiued
That Ver approcht and froſty vvinter fled
I croſt the Thames to take the cheerefull aire,
In open fields, the vveather was ſo faire.

Firſt, the whole matter is not worth all this ſolemne circumſtance to deſcribe the tenth day of March, but if he had left at the two firſt verſes, it had bene inough. But when he comes with two other verſes to enlarge his deſcription, it is not only more than needes, but alſo very ridiculous, for he makes wiſe, as if he had not bene a man learned in ſome of the mathematickes (by learned lore) that he could not haue told that the x. of March had fallen in the ſpring of the yeare: which euery carter, and alſo euery child knoweth without any learning Then alſo, when he ſaith [*Ver approcht, and froſty winter fled*] though it were a ſurpluſage (becauſe one ſeaſon muſt needes geue place to the other) yet doeth it well inough paſſe without blame

in the maker. Theſe, and a hundred more of ſuch faultie and impertinent ſpeeches may yee finde amongſt vs vulgar Poets, when we be careleſſe of our doings.

Tapinosis, or the Abbaser.

It is no ſmall fault in a maker to vſe ſuch wordes and termes as do diminiſh and abbaſe the matter he would ſeeme to ſet forth, by imparing the dignitie, height vigour or maieſtie of the cauſe he takes in hand, as one that would ſay king *Philip* ſhrewdly harmed the towne of *S. Quintaines*, when in deede he wanne it and put it to the ſacke, and that king *Henry* the eight made ſpoiles in *Turwin*, when as in deede he did more then ſpoile it, for he cauſed it to be defaced and razed flat to the earth, and made it inhabitable. Therefore the hiſtoriographer that ſhould by ſuch wordes report of theſe two kings geſtes in that behalfe, ſhould greatly blemiſh the honour of their doings and almoſt ſpeake vntruly and iniurioufly by way of abbaſement, as another of our bad rymers that very indecently ſaid.

A miſers mynde thou haſt, thou haſt a Princes pelfe.

A lewd terme to be giuen to a Princes treaſure (*pelfe*) and was a little more manerly ſpoken by *Seriant Bendlowes*, when in a progreſſe time comming to ſalute the Queene in Huntingtonſhire he ſaid to her Cochman, ſtay thy cart good fellow, ſtay thy cart, that I may ſpeake to the Queene, whereat her Maieſtie laughed as ſhe had bene tickled, and all the reſt of the company although very graciouſly (as her manner is) ſhe gaue him great thankes and her hand to kiſſe. Theſe and ſuch other baſe wordes do greatly diſgrace the thing and the ſpeaker or writer: the Greekes call it [*Tapinoſis*] we the [*abbaſer*.]

Bomphiologia, or Pompious speech.

Others there be that fall into the contrary vice by vſing ſuch bombaſted wordes, as ſeeme altogether farced full of winde, being a great deale to high and loftie for the matter, whereof ye may finde too many in all popular rymers.

Then haue ye one other vicious ſpeach with which

we will finiſh this Chapter, and is when we ſpeake or write doubtfully and that the ſence may be taken two wayes, ſuch ambiguous termes they call *Amphibologia*, we call it the *ambiguous*, or figure of ſence incertaine, as if one ſhould ſay *Thomas Tayler* ſaw *William Tyler* dronke, it is indifferent to thinke either th'one or th'other dronke. Thus ſaid a gentleman in our vulgar pretily notwithſtanding becauſe he did it not ignorantly, but for the nonce.

Amphibologia or the Ambiguous.

I ſat by my Lady foundly ſleeping,
My miſtreſſe lay by me bitterly weeping.

No man can tell by this, whether the miſtreſſe or the man, ſlept or wept: theſe doubtfull ſpeaches were vſed much in the old times by their falſe Prophets as appeareth by the Oracles of *Delphos* and of the *Sybilles* prophecies deuiſed by the religious perſons of thoſe dayes to abuſe the ſuperſtitious people, and to encomber their buſie braynes with vaine hope or vaine feare.

Lucianus the merry Greeke reciteth a great number of them, deuiſed by a cooſening companion one *Alexander*, to get himſelfe the name and reputation of the God *Æſculapius*, and in effect all our old Brittiſh and Saxon prophefies be of the ſame ſort, that turne them on which ſide ye will, the matter of them may be verified, neuertheleſſe carryeth generally ſuch force in the heades of fonde people, that by the comfort of thoſe blind prophecies many inſurrections and rebellions haue bene ſtirred vp in this Realme, as that of *Iacke Straw*, and *Iacke Cade* in *Richard* the ſeconds time, and in our time by a ſeditious fellow in Norffolke calling himſelfe Captaine Ket and others in other places of the Realme lead altogether by certaine propheticall rymes, which might be conſtred two or three wayes as well as to that one whereunto the rebelles applied it, our maker ſhall therefore auoyde all ſuch ambiguous ſpeaches vnleſſe it be when he doth it for the nonce and for ſome purpoſe.

CHAP. XXIII.

What it is that generally makes our ſpeach well pleaſing and commendable, and of that which the Latines call Decorum.

IN all things to vſe decencie, is it onely that giueth euery thing his good grace and without which nothing in mans ſpeach could ſeeme good or gracious, in ſo much as many times it makes a bewtifull figure fall into a deformitie, and on th'other ſide a vicious ſpeach ſeeme pleaſaunt and bewtifull: this decencie is therfore the line and leuell for al good makers to do their buſines by. But herein reſteth the difficultie, to know what this good grace is, and wherein it conſiſteth, for peraduenture it be eaſier to conceaue then to expreſſe, we wil therfore examine it to the bottome and ſay: that euery thing which pleaſeth the mind or ſences, and the mind by the ſences as by means inſtrumentall, doth it for ſome amiable point or qualitie that is in it, which draweth them to a good liking and contentment with their proper obiects. But that cannot be if they diſcouer any illfauoredneſſe or diſproportion to the partes apprehenſiue, as for example, when a ſound is either too loude or too low or otherwiſe confuſe, the eare is ill affected: ſo is th'eye if the coulour be ſad or not liminous and recreatiue, or the ſhape of a membred body without his due meaſures and ſimmetry, and the like of euery other ſence in his proper function. Theſe exceſſes or defectes or confuſions and diſorders in the ſenſible obiectes are deformities and vnſeemely to the ſence. In like ſort the mynde for the things that be his mentall obiectes hath his good graces and his bad, whereof th'one contents him wonderous well, th'other diſpleaſeth him continually, no more nor no leſſe then ye ſee the diſcordes of muſicke do to a well tuned eare. The Greekes call this good grace of euery thing in his kinde, το πρεπον, the Latines [*decorum*] we in our vulgar call it by a

ſcholaſticall terme [*decencie*] our owne Saxon Engliſh terme is [*ſeemelyneſſe*] that is to ſay, for his good ſhape and vtter appearance well pleaſing the eye, we call it alſo [*comelyneſſe*] for the delight it bringeth comming towardes vs, and to that purpoſe may be called [*pleaſant approche*] ſo as euery way ſeeking to expreſſe this πρέπον of the Greekes and *decorum* of the Latines, we are faine in our vulgar toung to borrow the terme which our eye onely for his noble prerogatiue ouer all the reſt of the ſences doth vſurpe, and to apply the ſame to all good, comely, pleaſant and honeſt things, euen to the ſpirituall obiectes of the mynde, which ſtand no leſſe in the due proportion of reaſon and diſcourſe than any other materiall thing doth in his ſenſible bewtie, proportion and comelyneſſe.

Now becauſe his comelyneſſe reſteth in the good conformitie of many things and their ſundry circumſtances, with reſpect one to another, ſo as there be found a iuſt correſpondencie betweene them by this or that relation, the Greekes call it *Analogie* or a conuenient proportion. This louely conformitie, or proportion, or conueniencie betweene the ſence and the ſenſible hath nature her ſelfe firſt moſt carefully obſerued in all her owne workes, then alſo by kinde graft it in the appetites of euery creature working by intelligence to couet and deſire: and in their actions to imitate and performe: and of man chiefly before any other creature aſwell in his ſpeaches as in euery other part of his behauiour. And this in generalitie and by an vſuall terme is that which the Latines call [*decorum.*] So albeit we before alleaged that all our figures be but tranſgreſſions of our dayly ſpeech, yet if they fall out decently to the good liking of the mynde or eare and to the bewtifying of the matter or language, all is well, if indecently, and to the eares and myndes miſliking (be the figure of it ſelfe neuer ſo commendable) all is amiſſe, the election is the writers, the iudgement is the worlds, as theirs to whom the reading apperteineth. But ſince the actions of man with their circumſtances

be infinite, and the world likewiſe repleniſhed with many iudgements, it may be a queſtion who ſhal haue the determination of ſuch controuerſie as may ariſe whether this or that action or ſpeach be decent or indecent: and verely it ſeemes to go all by diſcretion, not perchaunce of euery one, but by a learned and experienced diſcretion, for otherwiſe ſeemes the *decorum* to a weake and ignorant iudgement, then it doth to one of better knowledge and experience: which ſheweth that it reſteth in the diſcerning part of the minde, ſo as he who can make the beſt and moſt differences of things by reaſonable and wittie diſtinction is to be the fitteſt iudge or ſentencer of [*decencie.*] Such generally is the diſcreeteſt man, particularly in any art the moſt skilfull and diſcreeteſt, and in all other things for the more part thoſe that be of much obſeruation and greateſt experience. The caſe then ſtanding that diſcretion muſt chiefly guide all thoſe buſineſſe, ſince there be ſundry ſortes of diſcretion all vnlike, euen as there be men of action or art, I ſee no way ſo fit to enable a man truly to eſtimate of [*decencie*] as example, by whoſe veritie we may deeme the differences of things and their proportions, and by particular diſcuſſions come at length to ſentence of it generally, and alſo in our behauiours the more eaſily to put it in execution. But by reaſon of the ſundry circumſtances, that mans affaires are as it were wrapt in, this [*decencie*] comes to be very much alterable and ſubiect to varietie, in[ſo]much as our ſpeach asketh one maner of *decencie*, in reſpect of the perſon who ſpeakes: another of his to whom it is ſpoken: another of whom we ſpeake: another of what we ſpeake, and in what place and time and to what purpoſe. And as it is of ſpeach, ſo of al other our behauiours. We wil therefore ſet you down ſome few examples of euery circumſtance how it alters the decencie of ſpeach or action. And by theſe few ſhal ye be able to gather a number more to confirme and eſtabliſh your iudgement by a perfit diſcretion.

This decencie, ſo farfoorth as apperteineth to the

conſideration of our art, reſteth in writing, ſpeech and behauiour. But becauſe writing is no more then the image or character of ſpeech, they ſhall goe together in theſe our obſeruations. And firſt wee wil ſort you out diuers points, in which the wiſe and learned men of times paſt haue noted much decency or vndecencie, euery man according to his diſcretion, as it hath bene ſaid afore: but wherein for the moſt part all diſcreete men doe generally agree, and varie not in opinion, whereof the examples I will geue you be worthie of remembrance: and though they brought with them no doctrine or inſtitution at all, yet for the ſolace they may geue the readers, after ſuch a rable of ſcholaſtical precepts which be tedious, theſe reports being of the nature hiſtoricall, they are to be embraced: but olde memories are very profitable to the mind, and ſerue as a glaſſe to looke vpon and behold the euents of time, and more exactly to skan the trueth of euery caſe that ſhall happen in the affaires of man, and many there be that haply doe not obſerue euery particularitie in matters of decencie or vndecencie: and yet when the caſe is tolde them by another man, they commonly geue the ſame ſentence vpon it. But yet whoſoeuer obſerueth much, ſhalbe counted the wiſeſt and diſcreeteſt man, and whoſoeuer ſpends all his life in his owne vaine actions and conceits, and obſerues no mans elſe, he ſhal in the end prooue but a ſimple man. In which reſpect it is alwaies ſaid, one man of experience is wiſer than tenne learned men, becauſe of his long and ſtudious obſeruation and often triall.

And your decencies are of ſundrie ſorts, according to the many circumſtances accompanying our writing, ſpeech or behauiour, ſo as in the very ſound or voice of him that ſpeaketh, there is a decencie that becommeth, and an vndecencie that misbecommeth vs, which th'Emperor *Anthonine* marked well in the Orator *Philiſeus*, who ſpake before him with ſo ſmall and ſhrill a voice as the Emperor was greatly annoyed therewith, and to make him ſhorten his tale, ſaid, by

thy beard thou ſhouldſt be a man, but by thy voice a woman.

Phauorinus the Philoſopher was counted very wiſe and well learned, but a little too talkatiue and full of words: for the which *Timocrates* reprooued him in the hearing of one *Polemon*. That is no wonder quoth *Polemon*, for ſo be all women. And beſides, *Phauorinus* being knowen for an Eunuke or gelded man, came by the ſame nippe to be noted as an effeminate and degenerate perſon.

And there is a meaſure to be vſed in a mans ſpeech or tale, ſo as it be neither for ſhortneſſe too darke, nor for length too tedious. Which made *Cleomenes* king of the Lacedemonians geue this vnpleaſant anſwere to the Ambaſſadors of the Samiens, who had tolde him a long meſſage from their Citie, and deſired to know his pleaſure in it. My maiſters (ſaith he) the firſt part of your tale was ſo long, that I remember it not, which made that the ſecond I vnderſtoode not, and as for the third part I doe nothing well allow of. Great princes and graue counſellers who haue little ſpare leiſure to hearken, would haue ſpeeches vſed to them ſuch as be ſhort and ſweete.

And if they be ſpoken by a man of account, or one who for his yeares, profeſſion or dignitie ſhould be thought wiſe and reuerend, his ſpeeches and words ſhould alſo be graue, pithie and ſententious, which was well noted by king *Antiochus*, who likened *Hermogenes* the famous Orator of Greece, vnto theſe fowles in their moulting time, when their feathers be ſick, and be ſo loaſe in the fleſh that at any little rowſe they can eaſilie ſhake them off: ſo ſaith he, can *Hermogenes* of all the men that euer I knew, as eaſilie deliuer from him his vaine and impertinent ſpeeches and words.

And there is a decencie, that euery ſpeech ſhould be to the appetite and delight, or dignitie of the hearer and not for any reſpect arrogant or vndutifull, as was that of *Alexander* ſent Embaſſadour from the *Athenians* to th'Emperour *Marcus*, this man ſeing th'emperour

his tale, as he would haue had him,
ruption, *Cæsar* I pray thee giue me
est thou knoweſt me not, nor from
Emperour nothing well liking his
ch, ſaid: thou art deceyued, for I
w well inough, that thou art that
ſawcie *Alexander* that tendeſt to
be and cury thy haire, to pare thy
teeth, and to perfume thy ſelfe with
man may abide the ſent of thee.
nd too much fineſſe and curioſitie
in an Embaſſadour. And I haue
ſuch of them, as ſtudied more
they ſhould weare, and what coun-
ould keepe at the times of their
did vpon th'effect of their errant

And there is decency in that euery man ſhould talke of the things they haue beſt skill of, and not in that, their knowledge and learning ſerueth them not to do, as we are wont to ſay, he ſpeaketh of Robin hood that neuer ſhot in his bow: there came a great Oratour before *Cleomenes* king of *Lacedemonia*, and vttered much matter to him touching fortitude and valiancie in the warres: the king laughed: why laugheſt thou quoth the learned man, ſince thou art a king thy ſelfe, and one whom fortitude beſt becommeth? why ſaid *Cleomenes* would it not make any body laugh, to heare the ſwallow who feeds onely vpon flies, to boaſt of his great pray, and ſee the eagle ſtand by and ſay nothing? if thou wert a man of warre or euer hadſt bene day of thy life, I would not laugh to here thee ſpeake of valiancie, but neuer being ſo, and ſpeaking before an old captaine I can not chooſe but laugh.

And ſome things and ſpeaches are decent or indecent in reſpect of the time they be ſpoken or done in. As when a great clerk preſented king *Antiochus* with a booke treating all of iuſtice, the king that time lying at the ſiege of a towne, who lookt vpon the title of the

booke, and caſt it to him againe: ſaying, what a diuell telleſt thou to me of iuſtice, now thou ſeeſt me vſe force and do the beſt I can to bereeue mine enimie of his towne? euery thing hath his ſeaſon which is called Oportunitie, and the vnfitneſſe or vndecency of the time is called Importunitie.

Sometime the vndecen[c]y arſeth by the indignitie of the word in reſpect of the ſpeaker himſelfe, as whan a daughter of Fraunce and next heyre generall to the crowne (if the law *Salique* had not barred her) being ſet in a great chauſe by ſome harde words giuen her by another prince of the bloud, ſaid in her anger, thou durſt not haue ſaid thus much to me if God had giuen me a paire of, etc. and told all out, meaning if God had made her a man and not a woman ſhe had bene king of Fraunce. The word became not the greatneſſe of her perſon, and much leſſe her ſex, whoſe chieſe vertue is ſhamefaſtneſſe, which the Latines call *Verecundia*, that is a naturall feare to be noted with any impudicitie: ſo as when they heare or ſee any thing tending that way they commonly bluſh, and is a part greatly praiſed in all women.

Yet will ye ſee in many caſes how pleaſant ſpeeches and fauouring ſome skurrillity and vnſhamefaſtnes haue now and then a certaine decencie, and well become both the ſpeaker to ſay, and the hearer to abide, but that is by reaſon of ſome other circumſtance, as when the ſpeaker himſelfe is knowne to be a common ieſter or buffon, ſuch as take vpon them to make princes merry, or when ſome occaſion is giuen by the hearer to induce ſuch a pleaſaunt ſpeach, and in many other caſes whereof no generall rule can be giuen, but are beſt knowen by example: as when Sir *Andrew Flamock* king *Henry* the eights ſtanderdbearer, a merry conceyted man and apt to skoffe, waiting one day at the kings heeles when he enterd the parke at Greenewich, the king blew his horne, *Flamock* hauing his belly full, and his tayle at commaundement, gaue out a rappe nothing faintly, that the king turned him about

and ſaid how now ſirra? *Flamock* not well knowing how to excuſe his vnmanerly act, if it pleaſe you Sir quoth he, your Maieſty blew one blaſt for the keeper and I another for his man. The king laughed hartily and tooke it nothing offenſiuely: for indeed as the caſe fell out it was not vndecently ſpoken by Sir *Andrew Flamock*, for it was the cleanelieſt excuſe he could make, and a merry implicatiue in termes nothing odious, and therefore a ſporting ſatisfaction to the kings mind, in a matter which without ſome ſuch merry anſwere could not haue bene well taken. So was *Flamocks* acting moſt vncomely, but his ſpeech excellently well becomming the occaſion.

But at another time and in another like caſe, the ſame skurrillitie of *Flamock* was more offenſiue, becauſe it was more indecent. As when the king hauing *Flamock* with him in his barge, paſſing from Weſtminſter to Greenewich to viſite a fayre Lady whom the king loued and was lodged in the tower of the Parke: the king comming within ſight of the tower, and being diſpoſed to be merry, ſaid, *Flamock* let vs rime: as well as I can ſaid *Flamock* if it pleaſe your grace. The king began thus:

Within this towre,
There lieth a flowre,
That hath my hart.

Flamock for aunſwer: *Within this bower, ſhe will, etc.* with the reſt in ſo vncleanly termes, as might not now become me by the rule of *Decorum* to vtter writing to ſo great a Maieſtie, but the king tooke them in ſo euill part, as he bid *Flamock* auant varlet, and that he ſhould no more be ſo neere vnto him. And wherein I would faine learne, lay this vndecencie? in the skurrill and filthy termes not meete for a kings eare? perchance ſo. For the king was a wiſe and graue man, and though he hated not a faire woman, yet liked he nothing well to heare ſpeeches of ribaudrie: as they report of th'emperour *Octauian: Licet fuerit ipſe incontinentiſſimus, fuit tamen incontinente ſeueriſſimus vltor.* But the very

cauſe in deed was for that *Flamocks* reply anſwered not the kings expectation, for the kings rime commencing with a pleaſant and amorous propoſition: Sir *Andrew Flamock* to finiſh it not with loue but with lothſomneſſe, by termes very rude and vnciuill, and ſeing the king greatly fauour that Ladie for her much beauty by like or ſome other good partes, by his faſtidious aunſwer to make her ſeeme odious to him, it helde a great diſproportion to the kings appetite, for nothing is ſo vnpleaſant to a man, as to be encountred in his chiefe affection, and ſpecially in his loues, and whom we honour we ſhould alſo reuerence their appetites, or at the leaſt beare with them (not being wicked and vtterly euill) and whatſoeuer they do affect, we do not as becommeth vs if we make it ſeeme to them horrible. This in mine opinion was the chiefe cauſe of the vndecencie and alſo of the kings offence. *Ariſtotle* the great philoſopher knowing this very well, what time he put *Caliſtenes* to king *Alexander* the greats ſeruice gaue him this leſſon. Sirra quoth he, ye go now from a ſcholler to be a courtier, ſee ye ſpeake to the king your maiſter, either nothing at all, or elſe that which pleaſeth him, which rule if *Calistenes* had followed and forborne to croſſe the kings appetite in diuerſe ſpeeches, it had not coſt him ſo deepely as afterward it did. A like matter of offence fell out betweene th'Emperour *Charles* the fifth, and an Embaſſadour of king *Henry* the eight, whom I could name but will not for the great opinion the world had of his wiſdome and ſufficiency in that behalfe, and all for miſuſing of a terme. The king in the matter of controuerſie betwixt him and Ladie *Catherine* of *Caſtill* the Emperours awnt, found himſelfe grieued that the Emperour ſhould take her part and worke vnder hand with the Pope to hinder the diuorce: and gaue his Embaſſadour commiſſion in good termes to open his griefes to the Emperour, and to expoſtulat with his Maieſtie, for that he ſeemed to forget the kings great kindneſſe and friendſhip before times vſed with th'Emperour, aſwell

by diſburſing for him ſundry great ſummes of monie which were not all yet repayd: as alſo by furniſhing him at his neede with ſtore of men and munition to his warres, and now to be thus vſed he thought it a very euill requitall. The Embaſſadour for too much animoſitie and more then needed in the caſe, or perchance by ignorance of the proprietie of the Spaniſh tongue, told the Emperour among other words, that he was *Hombre el mas ingrato en el mondo*, the ingrateſt perſon in the world to vſe his maiſter ſo. The Emperour tooke him ſuddainly with the word, and ſaid: calleſt thou me *ingrato?* I tell thee learne better termes, or elſe I will teach them thee. Th'Embaſſadour excuſed it by his commiſſion, and ſaid: they were the king his maiſters words, and not his owne. Nay quoth th'Emperour, thy maiſter durſt not haue ſent me theſe words, were it not for that broad ditch betweene him and me, meaning the ſea, which is hard to paſſe with an army of reuenge. The Embaſſadour was commanded away and no more hard by the Emperor, til by ſome other means afterward the grief was either pacified or forgotten, and all this inconuenience grew by miſuſe of one word, which being otherwiſe ſpoken and in ſome ſort qualified, had eaſily holpen all, and yet the'Embaſſadour might ſufficiently haue ſatisfied his commiſſion and much better aduaunced his purpoſe, as to haue ſaid for this word [*ye are ingrate*,] ye haue not vſed ſuch gratitude towards him as he hath deſerued: ſo ye may ſee how a word ſpoken vndecently, not knowing the phraſe or proprietie of a language, maketh a whole matter many times miſcarrie. In which reſpect it is to be wiſhed, that none Ambaſſadour ſpeake his principall commandements but in his own language or in another as naturall to him as his owne, and ſo it is vſed in all places of the world ſauing in England. The Princes and their commiſſioners fearing leaſt otherwiſe they might vtter any thing to their diſaduantage, or els to their diſgrace: and I my ſelfe hauing ſeene the Courts of Fraunce, Spaine, Italie, and that of the Empire, with

mary inferior Courts, could neuer perceiue that the moſt noble perſonages, though they knew very well how to ſpeake many forraine languages, would at any times that they had bene ſpoken vnto, anſwere but in their owne, the Frenchman in French, the Spaniard in Spaniſh, the Italian in Italian, and the very Dutch Prince in the Dutch language: whether it were more for pride, or for feare of any lapſe, I cannot tell. And *Henrie* Earle of Arundel being an old Courtier and a very princely man in all his actions, kept that rule alwaies. For on a time paſſing from England towards Italie by her maieſties licence, he was very honorably enterteined at the Court of Bruſſels, by the Lady Duches of Parma, Regent there: and ſitting at a banquet with her, where alſo was the Prince of Orange, with all the greateſt Princes of the ſtate, the Earle, though he could reaſonably well ſpeake French, would not ſpeake one French word, but all Engliſh, whether he asked any queſtion, or anſwered it, but all was done by Truchemen. In ſo much as the Prince of Orange maruelling at it, looked a ſide on that part where I ſtoode a beholder of the feaſt, and ſayd, I maruell your Noblemen of England doe not deſire to be better languaged in forraine languages. This word was by and by reported to the Earle. Quoth the Earle againe, tell my Lord the Prince, that I loue to ſpeake in that language, in which I can beſt vtter my minde and not miſtake.

Another Ambaſſadour vſed the like ouerſight by ouerweening himſelfe that he could naturally ſpeake the French tongue, whereas in troth he was not skilfull in their termes. This Ambaſſadour being a Bohemian, ſent from the Emperour to the French Court, where after his firſt audience, he was highly feaſted and banqueted. On a time, among other, a great Princeſſe ſitting at the table, by way of talke asked the Ambaſſadour whether the Empreſſe his miſtreſſe when ſhe went a hunting, or otherwiſe trauailed abroad for her ſolace, did ride a horsback or goe in her coach. To which the Ambaſſadour anſwered vnwares and

not knowing the French terme, *Par ma foy elle cheuauche fort bien, et si en prend grand plaiſir.* She rides (ſaith he) very well, and takes great pleaſure in it. There was good ſmiling one vpon another of the Ladies and Lords, the Ambaſſador wiſt not whereat, but laughed himſelfe for companie. This word *Cheuaucher* in the French tongue hath a reprobate ſence, ſpecially being ſpoken of a womans riding.

And as rude and vnciuill ſpeaches carry a marueilous great indecencie, ſo doe ſometimes thoſe that be ouermuch affected and nice: or that doe ſauour of ignorance or adulation, and be in the eare of graue and wiſe perſons no leſſe offenſiue than the other: as when a ſutor in Rome came to *Tiberius* the Emperor and ſaid, I would open my caſe to your Maieſtie, if it were not to trouble your ſacred buſineſſe, *ſacras veſtras occupationes* as the Hiſtoriographer reporteth. What meaneſt thou by that terme quoth the Emperor, ſay *laborioſas* I pray thee, and ſo thou maiſt truely ſay, and bid him leaue off ſuch affected flattering termes.

The like vndecencie vſed a Herald at armes ſent by *Charles* the fifth Emperor, to *Fraunces* the firſt French king, bringing him a meſſage of defiance, and thinking to qualifie the bitterneſſe of his meſſage with words pompous and magnificent for the kings honor, vſed much this terme (ſacred Maieſtie) which was not vſually geuen to the French king, but to ſay for the moſt part [*Sire*] The French king neither liking of his errant, nor yet of his pompous ſpeech, ſaid ſomewhat ſharply, I pray thee good fellow clawe me not where I itch not with thy ſacred maieſtie, but goe to thy buſineſſe, and tell thine errand in ſuch termes as are decent betwixt enemies, for thy maſter is not my frend, and turned him to a Prince of the bloud who ſtoode by, ſaying, me thinks this fellow ſpeakes like Biſhop *Nicholas*, for on Saint *Nicholas* night commonly the Scholars of the Countrey make them a Biſhop, who like a fooliſh boy, goeth about bleſſing and preaching with ſo childiſh termes, as maketh the people laugh at his fooliſh counterfaite ſpeeches.

And yet in ſpeaking or writing of a Princes affaires and fortunes there is a certaine *Decorum*, that we may not vſe the ſame termes in their buſines, as we might very wel doe in a meaner perſons, the caſe being all one, ſuch reuerence is due to their eſtates. As for example, if an Hiſtoriographer ſhal write of an Emperor or King, how ſuch a day hee ioyned battel with his enemie, and being ouer-laide ranne out of the fielde, and tooke his heeles, or put ſpurre to his horſe and fled as faſt as hee could: the termes be not decent, but of a meane ſouldier or captaine, it were not vndecently ſpoken. And as one, who tranſlating certaine bookes of *Virgils Æneidos* into Engliſh meetre, ſaid that *Æneas* was fayne to trudge out of Troy: which terme became better to be ſpoken of a beggar, or of a rogue, or a lackey: for ſo wee vſe to ſay to ſuch maner of people, be trudging hence.

Another Engliſhing this word of *Virgill* [*fato profugus*] called *Æneas* [*by fate a fugitiue*] which was vndecently ſpoken, and not to the Authours intent in the ſame word: for whom he ſtudied by all means to auaunce aboue all other men of the world for vertue and magnanimitie, he meant not to make him a fugitiue. But by occaſion of his great diſtreſſes, and of the hardneſſe of his deſtinies, he would haue it appeare that *Æneas* was enforced to flie out of Troy, and for many yeeres to be a romer and a wandrer about the world both by land and ſea [*fato profugus*] and neuer to find any reſting place till he came into *Italy*, ſo as ye may euidently perceiue in this terme [*fugitiue*] a notable indignity offred to that princely perſon, and by th'other word (a wanderer) none indignitie at all, but rather a terme of much loue and commiſeration. The ſame tranſlatour when he came to theſe wordes: *Inſignem pietate virum, tot voluere caſus tot adire labores compulit.* Hee turned it thus, what moued *Iuno* to tugge ſo great a captaine as *Æneas*, which word tugge ſpoken in this caſe is ſo vndecent as none other coulde haue bene deuiſed, and tooke his firſt originall from

the cart, becauſe it ſignifieth the pull or draught of the oxen or horſes, and therefore the leathers that beare the chiefe ſtreſſe of the draught, the cartars call them tugges, and ſo wee vſe to ſay that ſhrewd boyes tugge each other by the eares, for pull.

Another of our vulgar makers, ſpake as illfaringly in this verſe written to the diſpraiſe of a rich man and couetous. Thou haſt a miſers minde (thou haſt a princes pelfe) a lewde terme to be ſpoken of a princes treaſure, which in no reſpect nor for any cauſe is to be called pelfe, though it were neuer ſo meane, for pelfe is properly the ſcrappes or ſhreds of taylors and skinners, which are accompted of ſo vile price as they be commonly caſt out of dores, or otherwiſe beſtowed vpon baſe purpoſes: and carrieth not the like reaſon or decencie, as when we ſay in reproch of a niggard or vſerer, or worldly couetous man, that he ſetteth more by a little pelfe of the world, than by his credit or health, or conſcience. For in compariſon of theſe treaſours, all the gold or ſiluer in the world may by a skornefull terme be called pelfe, and ſo ye ſee that the reaſon of the decencie holdeth not alike in both caſes. Now let vs paſſe from theſe examples, to treate of thoſe that concerne the comelineſſe and decencie of mans behauiour.

And ſome ſpeech may be whan it is ſpoken very vndecent, and yet the ſame hauing afterward ſomewhat added to it may become prety and decent, as was the ſtowte worde vſed by a captaine in Fraunce, who ſitting at the lower end of the Duke of *Guyſes* table among many, the day after there had bene a great battaile foughten, the Duke finding that this captaine was not ſeene that day to do any thing in the field, taxed him priuily thus in al the hearings. Where were you Sir the day of the battaile, for I ſaw ye not? the captaine anſwered promptly: where ye durſt not haue bene: and the Duke began to kindle with the worde, which the Gentleman perceiuing, ſaid ſpedily: I was that day among the carriages, where your excellencie would not

for a thouſand crownes haue bene ſeene. Thus from vndecent it came by a wittie reformation to be made decent againe.

The like hapned on a time at the Duke of Northumberlandes bourd, where merry *Iohn Heywood* was allowed to ſit at the tables end. The Duke had a very noble and honorable mynde alwayes to pay his debts well, and when he lacked money, would not ſtick to ſell the greateſt part of his plate: ſo had he done few dayes before. *Heywood* being loth to call for his drinke ſo oft as he was dry, turned his eye toward the cupbord and ſayd I finde great miſſe of your graces ſtanding cups: the Duke thinking he had ſpoken it of ſome knowledge that his plate was lately ſold, ſaid ſomewhat ſharpely, why Sir will not thoſe cuppes ſerue as good a man as your ſelfe. *Heywood* readily replied. Yes if it pleaſe your grace, but I would haue one of them ſtand ſtill at myne elbow full of drinke that I might not be driuen to trouble your men ſo often to call for it. This pleaſant and ſpeedy reuers of the former wordes holpe all the matter againe, whereupon the Duke became very pleaſaunt and dranke a bolle of wine to *Heywood*, and bid a cup ſhould alwayes be ſtanding by him.

It were to buſie a peece of worke for me to tell you of all the parts of decencie and indecency which haue bene obſerued in the ſpeaches of man and in his writings, and this that I tell you is rather to ſolace your eares with pretie conceits after a ſort of long ſcholaſticall preceptes which may happen haue doubled them, rather then for any other purpoſe of inſtitution or doctrine, which to any Courtier of experience, is not neceſſarie in this behalfe. And as they appeare by the former examples to reſt in our ſpeach and writing: ſo do the ſame by like proportion conſiſt in the whole behauiour of man, and that which he doth well and commendably is euer decent, and the contrary vndecent, not in euery mans iudgement alwayes one, but after their ſeuerall diſcretion and by circumſtance diuerſly, vs by the next Chapter ſhalbe ſhewed.

CHAP. XXIIII.

Of decencie in behauiour which alſo belongs to the conſideration of the Poet or maker.

AND there is a decency to be obſerued in euery mans action and behauiour aſwell as in his ſpeach and writing which ſome peraduenture would thinke impertinent to be treated of in this booke, where we do but informe the commendable faſhions of language and ſtile: but that is otherwiſe, for the good maker or poet who is in decent ſpeach and good termes to deſcribe all things and with prayſe or diſpraiſe to report euery mans behauiour, ought to know the comelineſſe of an action aſwell as of a word and thereby to direct himſelfe both in praiſe and perſwaſion or any other point that perteines to the Oratours arte. Wherefore ſome examples we will ſet downe of this maner of decency in behauiour leauing you for the reſt to our booke which we haue written *de Decoro*, where ye ſhall ſee both partes handled more exactly. And this decencie of mans behauiour aſwell as of his ſpeach muſt alſo be deemed by diſcretion, in which regard the thing that may well become one man to do may not become another, and that which is ſeemely to be done in this place is not ſo ſeemely in that, and at ſuch a time decent, but at another time vndecent, and in ſuch a caſe and for ſuch a purpoſe, and to this and that end and by this and that euent, peruſing all the circumſtances with like conſideration. Therefore we ſay that it might become king *Alexander* to giue a hundreth talentes to *Anaxagoras* the Philoſopher, but not for a beggerly Philoſopher to accept ſo great a gift, for ſuch a Prince could not be impoueriſhed by that expence, but the Philoſopher was by it exceſſiuely to be enriched, ſo was the kings action proportionable to his eſtate and therefore decent, the Philoſophers, diſproportionable both to his profeſſion and calling and therefore indecent.

And yet if we ſhall examine the ſame point with a clearer diſcretion, it may be ſaid that whatſoeuer it might become king *Alexander* of his regal largeſſe to beſtow vpon a poore Philoſopher vnasked, that might aſwell become the Philoſopher to receiue at his hands without refuſal, and had otherwiſe bene ſome empeachement of the kings abilitie or wiſedome, which had not bene decent in the Philoſop[h]er, nor the immoderatneſſe of the kinges gift in reſpect of the Philoſophers meane eſtate made his acceptance the leſſe decent, ſince Princes liberalities are not meaſured by merite nor by other mens eſtimations, but by their owne appetits and according to their greatneſſe. So ſaid king *Alexander* very like himſelfe to one *Perillus* to whom he had geuen a very great gift, which he made curteſy to accept, ſaying it was too much for ſuch a mean perſon, what quoth the king if it be too much for thy ſelfe, haſt thou neuer a friend or kinſman that may fare the better by it? But peraduenture if any ſuch immoderat gift had bene craued by the Philoſopher and not voluntarily offred by the king it had bene vndecent to haue taken it. Euen ſo if one that ſtandeth vpon his merite, and ſpares to craue the Princes liberalitie in that which is moderate and fit for him, doth as vndecently. For men ſhould not expect till the Prince remembred it of himſelfe and began as it were the gratification, but ought to be put in remembraunce by humble ſolicitations, and that is duetifull and decent, which made king *Henry* th'eight her Maieſties moſt noble father, and for liberality nothing inferiour to king *Alexander* the great, aunſwere one of his priuie chamber, who prayd him to be good and gracious to a certaine old Knight being [illegible] for that he was but an ill begger, if he be aſ[illegible] we wil thinke ſcorne to giue. And [illegible] in both theſe caſes, [illegible] encie for [illegible] or ſparing to crau[illegible] ſily h[illegible] magnificence in [illegible] very honorably c[illegible]

[illegible] *Inquisition*. [illegible] the messengers [illegible] *Inquisition* [illegible] *Inquisition* [illegible] *Inquisition* [illegible]

[illegible] Prisons [illegible] the [illegible] *Inquisitions* and [illegible]

In the time of *Charles* the ninth French king [illegible] a Marshal of France [illegible] *Monsieur de Sens* [illegible] the Prisoners and all [illegible] the messenger [illegible] now that he could not [illegible]

And it became king *Antiochus*, better to beſtow the faire Lady *Stratonica* his wife vpon his ſonne *Demetrius* who lay ſicke for her loue and would elſe haue periſhed, as the Phyſitions cunningly diſcouered by the beating of his pulſe, then it could become *Demetrius* to be inamored with his fathers wife, or to enioy her of his guift, becauſe the fathers act was led by diſcretion and of a fatherly compaſſion, not grutching to depart from his deereſt poſſeſſion to ſaue his childes life, where as the ſonne in his appetite had no reaſon to lead him to loue vnlawfully, for whom it had rather bene decent to die, then to haue violated his fathers bed with ſafetie of his life.

No more would it be ſeemely for an aged man to play the wanton like a child, for it ſtands not with the conueniency of nature, yet when king *Ageſilaus* hauing a great ſort of little children, was one day diſpoſed to ſolace himſelf among them in a gallery where they plaied, and tooke a little hobby horſe of wood and beſtrid it to keepe them in play, one of his friends ſeemed to miſlike his lightnes, ô good friend quoth *Ageſilaus*, rebuke me not for this fault till thou haue children of thine owne, ſhewing in deede that it came not of vanitie but of a fatherly affection, ioying in the ſport and company of his little children, in which reſpect and as that place and time ſerued, it was diſpenceable in him and not indecent.

And in the choiſe of a mans delights and maner of his life, there is a decencie, and ſo we ſay th'old man generally is no fit companion for the young man, nor the rich for the poore, nor the wiſe for the fooliſh. Yet in ſome reſpects and by diſcretion it may be otherwiſe, as when the old man hath the gouernment of the young, the wiſe teaches the fooliſh, the rich is wayted on by the poore for their reliefe, in which regard the conuerſation is not indecent.

And *Proclus* the Philoſopher knowing how euery indecencie is vnpleaſant to nature, and namely, how vncomely a thing it is for young men to doe as old men

doe (at leaſtwiſe as young men for the moſt part doe take it) applyed it very wittily to his purpoſe: for hauing his ſonne and heire a notable vnthrift, and delighting in nothing but in haukes and hounds, and gay apparrell, and ſuch like vanities, which neither by gentle nor ſharpe admonitions of his father, could make him leaue. *Proclus* himſelfe not onely bare with his ſonne, but alſo vſed it himſelfe for company, which ſome of his frends greatly rebuked him for, ſaying, ô *Proclus*, an olde man and a Philoſopher to play the foole and laſciuious more than the ſonne. Mary, quoth *Proclus*, and therefore I do it, for it is the next way to make my ſonne change his life, when he ſhall ſee how vndecent it is in me to leade ſuch a life, and for him being a yong man, to keepe companie with me being an old man, and to doe that which I doe.

So is it not vnſeemely for any ordinarie Captaine to winne the victory or any other auantage in warre by fraud and breach of faith: as *Hanniball* with the Romans, but it could not well become the Romaines managing ſo great an Empire, by examples of honour and iuſtice to doe as *Hanniball* did. And when *Parmenio* in a like caſe perſwaded king *Alexander* to breake the day of his appointment, and to ſet vpon *Darius* at the ſodaine, which *Alexander* refuſed to doe, *Parmenio* ſaying, I would doe it if I were *Alexander*, and I too quoth *Alexander* if I were *Parmenio:* but it behooueth me in honour to fight liberally with mine enemies, and iuſtly to ouercome. And thus ye ſee that was decent in *Parmenios* action, which was not in the king his maſters.

A great nobleman and Counſeller in this Realme was ſecretlie aduiſed by his friend, not to vſe ſo much writing his letters in fauour of euery man that asked them, ſpecially to the Iudges of the Realme in caſes of iuſtice. To whom the noble man anſwered, it becomes vs Councellors better to vſe inſtance for our friend, then for the Iudges to ſentence at inſtance: for whatſoeuer we doe require them, it is in their choiſe

to refuſe to doe, but for all that the example was ill and dangerous.

And there is a decencie in chuſing the times of a mans buſines, and as the Spaniard ſayes, *es tiempo de negotiar*, there is a fitte time for euery man to performe his buſineſſe in, and to attend his affaires, which out of that time would be vndecent: as to ſleepe al day and wake al night, and to goe a hunting by torch-light, as an old Earle of Arundel vſed to doe, or for any occaſion of little importance, to wake a man out of his ſleepe, or to make him riſe from his dinner to talke with him, or ſuch like importunities, for ſo we call euery vnſeaſonable action, and the vndecencie of the time.

Callicratides being ſent Ambaſſador by the Lacedemonians, to *Cirus* the young king of Perſia to contract with him for money and men toward their warres againſt the Athenians, came to the Court at ſuch vnſeaſonable time as the king was yet in the midſt of his dinner, and went away againe ſaying, it is now no time to interrupt the kings mirth. He came againe another day in the after noone, and finding the king at a rere-banquet, and to haue taken the wine ſomewhat plentifully, turned back againe, ſaying, I thinke there is no houre fitte to deale with *Cirus*, for he is euer in his banquets: I will rather leaue all the buſines vndone, then doe any thing that ſhall not become the Lacedemonians: meaning to offer conference of ſo great importaunce to his Countrey, with a man ſo diſtempered by ſurfet, as hee was not likely to geue him any reaſonable reſolution in the cauſe.

One *Eudamidas* brother to king *Agis* of *Lacedemonia*, comming by *Zenocrates* ſchoole and looking in, ſaw him ſit in his chaire, diſputing with a long hoare beard, asked who it was, one anſwered, Sir it is a wiſe man and one of them that ſearches after vertue, and if he haue not yet found it quoth *Eudamidas* when will he vſe it, that now at this yeares is ſeeking after it, as who would ſay it is not time to talke of matters when

they ſhould be put in execution, nor for an old man to be to ſeeke what vertue is, which all his youth he ſhould haue had in exercife.

Another time comming to heare a notable Philoſopher diſpute, it happened, that all was ended euen as he came, and one of his familiers would haue had him requeſted the Philoſopher to beginne againe, that were indecent and nothing ciuill quoth *Eudamidas*, for if he ſhould come to me ſupperleſſe when I had ſupped before, were it ſeemely for him to pray me to ſuppe againe for his companie.

And the place makes a thing decent or indecent, in which conſideration one *Euboidas* being ſent Embaſſadour into a forraine realme, ſome of his familiars tooke occaſion at the table to praiſe the wiues and women of that country in preſence of their owne husbands, which th'embaſſadour miſliked, and when ſupper was ended and the gueſtes departed, tooke his familiars aſide, and told them it was nothing decent in a ſtrange country to praiſe the women, nor ſpecially a wife before her husbands face, for inconueniencie that might riſe thereby, aſwell to the prayſer as to the woman, and that the chiefe commendation of a chaſt matrone, was to be knowen onely to her husband, and not to be obſerued by ſtraungers and gueſtes.

And in the vſe of apparell there is no litle decency and vndecencie to be perceiued, as well for the faſhion as the ſtuffe, for it is comely that euery eſtate and vocation ſhould be knowen by the differences of their habit: a clarke from a lay man: a gentleman from a yeoman: a ſouldier from a citizen, and the chiefe of euery degree from their inferiours, becauſe in confuſion and diſorder there is no manner of decencie.

The Romaines of any other people moſt ſeuere cenſurers of decencie, thought no vpper garment ſo comely for a ciuill man as a long playted gowne, becauſe it ſheweth much grauitie and alſo pudicitie, hiding euery member of the body which had not bin pleaſant to behold. In ſomuch as a certain *Proconſull*

or Legat of theirs dealing one day with *Ptolome* king of Egipt, ſeeing him clad in a ſtraite narrow garment very laſciuiouſly, diſcouering euery part of his body, gaue him a great checke for it: and ſaid, that vnleſſe he vſed more ſad and comely garments, the Romaines would take no pleaſure to hold amitie with him, for by the wantonnes of his garment they would iudge the vanitie of his mind, not to be worthy of their conſtant friendſhip. A pleaſant old courtier wearing one day in the ſight of a great councellour, after the new guiſe, a french cloake skarce reaching to the wast, a long beaked doublet hanging downe to his thies, and an high paire of ſilke netherſtocks that couered all his buttockes and loignes, the Councellor maruelled to ſee him in that ſort diſguiſed, and otherwiſe than he had bin woont to be. Sir quoth the Gentleman to excuſe it: if I ſhould not be able whan I had need to piſſe out of my doublet, and to do the reſt in my netherſtocks (vſing the plaine terme) all men would ſay I were but a lowte, the Councellor laughed hartily at the abſurditie of the ſpeech, but what would thoſe ſower fellowes of Rome have ſaid trowe ye? truely in mine opinion, that all ſuch perſons as take pleaſure to ſhew their limbes, ſpecially thoſe that nature hath commanded out of ſight, ſhould be inioyned either to go ſtarke naked, or elſe to reſort backe to the comely and modeſt faſhion of their owne countrie apparell, vſed by their old honorable aunceſtors.

And there is a decency of apparel in reſpect of the place it is to be vſed: as, in the Court to be richely apparrelled: in the countrey to weare more plain and homely garments. For who who would not thinke it a ridiculous thing to ſee a Lady in her milke-houſe with a veluet gowne, and at a bridall in her caſſock of mockado: a Gentleman of the Countrey among the buſhes and briers, goe in a pounced dublet and a paire of embrodered hoſen, in the Citie to weare a friſe Ierkin and a paire of leather breeches? yet ſome ſuch phantaſticals haue I knowen, and one a certaine knight, of all

other the moſt vaine, who commonly would come to the Seſſions, and other ordinarie meetings and Commiſſions in the Countrey, ſo bedect with buttons and aglets of gold and ſuch coſtly embroderies, as the poore plaine men of the Countrey called him (for his gayneſſe) the golden knight. Another for the like cauſe was called Saint Sunday: I thinke at this day they be ſo ſarre ſpent, as either of them would be content with a good cloath cloake: and this came by want of diſcretion, to diſcerne and deeme right of decencie, which many Gentlemen doe wholly limite by the perſon or degree, where reaſon doeth it by the place and preſence: which may be ſuch as it might very well become a great Prince to weare courſer apparrell than in another place or preſence a meaner perſon.

Neuertheleſſe in the vſe of a garment many occaſions alter the decencie, ſometimes the qualitie of the perſon, ſometimes of the caſe, otherwhiles the countrie cuſtome, and often the conſtitution of lawes, and the very nature of vſe it ſelfe. As for example a king and prince may vſe rich and gorgious apparell decently, ſo cannot a meane perſon doo, yet if an herald of armes to whom a king giueth his gowne of cloth of gold, or to whom it was incident as a fee of his office, do were the ſame, he doth it decently, becauſe ſuch hath alwaies bene th'allowances of heraldes: but if ſuch herald haue worne out, or ſold, or loſt that gowne, to buy him a new of the like ſtuffe with his owne mony and to weare it, is not decent in the eye and iudgement of them that know it.

And the country cuſtome maketh things decent in vſe, as in Aſia for all men to weare long gownes both a foot and horſebacke: in Europa ſhort gaberdins, or clokes, or iackets, euen for their vpper garments. The Turke and Perſian to weare great tolibants of ten, fifteene, and twentie elles of linnen a peece vpon their heads, which can not be remooued: in Europe to were caps or hats, which vpon euery occaſion of ſalutation we vſe to put of, as a ſigne of reuerence.

In th'Eaſt partes the men to make water couring like women, with vs ſtanding at a wall. With them to congratulat and ſalute by giuing a becke with the head, or a bende of the bodie, with vs here in England, and in Germany, and all other Northerne parts of the world to ſhake handes. In France, Italie, and Spaine to embrace ouer the ſhoulder, vnder the armes, at the very knees, according to the ſuperiors degree. With vs the wemen giue their mouth to be kiſſed, in other places their cheek, in many places their hand, or in ſteed of an offer to the hand, to ſay theſe words *Bezo los manos*. And yet ſome others furmounting in all courtly ciuilitie will ſay, *Los manos e los piedes*. And aboue that reach too, there be that will ſay to the Ladies, *Lombra de ſus piſadas*, the ſhadow of your ſteps. Which I recite vnto you to ſhew the phraſe of thoſe courtly ſeruitours in yeelding the miſtreſſes honour and reuerence.

And it is ſeen that very particular vſe of it ſelfe makes a matter of much decencie and vndecencie, without any countrey cuſtome or allowance, as if one that hath many yeares worne a gowne ſhall come to be ſeen weare a iakquet or ierkin, or he that hath many yeares worne a beard or long haire among thoſe that had done the contrary, and come ſodainly to be pold or ſhauen, it will ſeeme onely to himſelfe, a deshight and very vndecent, but alſo to all others that neuer vſed to go ſo, vntill the time and cuſtome haue abrogated that miſlike.

So was it here in England till her Maieſties moſt noble father for diuers good reſpects, cauſed his owne head and all his Courtiers to be polled and his beard to be cut ſhort. Before that time it was thought more decent both for old men and young to be all ſhauen and to weare long haire either rounded or ſquare. Now againe at this time the young Gentlemen of the Court haue taken vp the long haire trayling on their ſhoulders, and thinke it more decent: for what reſpect I would be glad to know.

The Lacedemonians bearing long buſhes of haire, finely kept and curled vp, vſed this ciuill argument to maintaine that cuſtome. Haire (ſay they) is the very ornament of nature appointed for the head, which therfore to vſe in his moſt ſumptuous degree is comely, ſpecially for them that be Lordes, Maiſters of men, and of a free life, hauing abilitie and leaſure inough to keepe it cleane, and ſo for a ſigne of ſeignorie, riches and libertie, the maſters of the Lacedemonians vſed long haire. But their vaſſals, ſeruaunts and ſlaues vſed it ſhort or ſhauen in ſigne of ſeruitude and becauſe they had no meane nor leaſure to kembe and keepe it cleanely. It was beſides comberſome to them hauing many buſineſſe to attende, in ſome ſeruices there might no maner of filth be falling from their heads. And to all ſouldiers it is very noyſome and a daungerous diſauantage in the warres or in any particular combat, which being the moſt comely profeſſion of euery noble young Gentleman, it ought to perſwade them greatly from wearing long haire. If there be any that ſeeke by long haire to helpe or to hide an ill featured face, it is in them allowable ſo to do, becauſe euery man may decently reforme by arte, the faultes and imperfections that nature hath wrought in them.

And all ſingularities or affected parts of a mans behauiour ſeeme vndecent, as for one man to march or iet in the ſtreet more ſtately, or to looke more ſolempnely, or to go more gayly and in other coulours or faſhioned garments then another of the ſame degree and eſtate.

Yet ſuch ſingularities haue had many times both good liking and good ſucceſſe, otherwiſe then many would haue looked for. As when *Dinocrates* the famous architect, deſirous to be knowen to king *Alexander* the great, and hauing none acquaintance to bring him to the kings ſpeech, he came one day to the Court very ſtrangely apparelled in long skarlet robes, his head compaſt with a garland of Laurell. and his face all to be ſlicked with ſweet oyle, and ſtoode in the kings

many things, yet for his wrath and anger they reproched him, becauſe it proceeded not of any magnanimitie, but vpon ſurfet and diſtemper in his diet, nor growing of any iuſt cauſes, was exerciſed to the deſtruction of his deareſt friends and familiers, and not of his enemies, nor any other waies ſo honorably as th'others was, and ſo could not be reputed a decent and comely anger.

So may al your other paſſions be vſed decently though the very matter of their originall be grounded vpon ſome vndecencie, as it is written by a certaine king of Egypt, who looking out of his window, and ſeing his owne ſonne for ſome grieuous offence, carried by the officers of his iuſtice to the place of execution: he neuer once changed his countenance at the matter, though the ſight were neuer ſo full of ruth and atrocitie. And it was thought a decent countenance and conſtant animoſitie in the king to be ſo affected, the caſe concerning ſo high and rare a peece of his owne iuſtice. But within few daies after when he beheld out of the ſame window an old friend and familiar of his, ſtand begging an almes in the ſtreete, he wept tenderly, remembring their old familiarity and conſidering how by the mutabilitie of fortune and frailtie of mans eſtate, it might one day come to paſſe that he himſelfe ſhould fall into the like miſerable eſtate. He therfore had a remorſe very comely for a king in that behalfe, which alſo cauſed him to giue order for his poore friends plentiful reliefe.

But generally to weepe for any ſorrow (as one may doe for pitie) is not ſo decent in a man: and therefore all high minded perſons, when they cannot chuſe but ſhed teares, wil turne away their face as a countenance vndecent for a man to ſhew, and ſo will the ſtanders by till they haue ſuppreſt ſuch paſſion, thinking it nothing decent to behold ſuch an vncomely countenance. But for Ladies and women to weepe and ſhed teares at euery little greefe, it is nothing vncomely, but rather a ſigne of much good nature and meeknes of minde, a moſt decent propertie for that ſexe; and therefore they be

for the more part more deuout and charitable, and greater geuers of almes than men, and zealous relieuers of priſoners, and beſeechers of pardons, and ſuch like parts of commiſeration. Yea they be more than ſo too: for by the common prouerbe, a woman will weepe for pitie to ſee a goſling goe barefoote.

But moſt certainly all things that moue a man to laughter, as doe theſe ſcurrilities and other ridiculous behauiours, it is for ſome vndecencie that is found in them: which maketh it decent for euery man to laugh at them. And therefore when we ſee or heare a natural foole and idiot doe or ſay any thing fooliſhly, we laugh not at him: but when he doeth or ſpeaketh wiſely, becauſe that is vnlike him ſelfe: and a buffonne or counterfet foole, to heare him ſpeake wiſely which is like himſelfe, it is no ſport at all, but for ſuch a counterfait to talke and looke fooliſhly it maketh vs laugh, becauſe it is no part of his naturall, for in euery vncomlineſſe there muſt be a certaine abſurditie and diſproportion to nature, and the opinion of the hearer or beholder to make the thing ridiculous. But for a foole to talke fooliſhly or a wiſeman wiſely, there is no ſuch abſurditie or diſproportion.

And though at all abſurdities we may decently laugh, and when they be no abſurdities not decently, yet in laughing is there an vndecencie for other reſpectes ſometime, than of the matter it ſelfe, which made *Philippus* ſonne to the firſt Chriſten Emperour, *Philippus Arabicus* ſitting with his father one day in the theatre to behold the ſports, giue his father a great rebuke becauſe he laughed, ſaying that it was no comely countenance for an Emperour to bewray in ſuch a publicke place, nor ſpecially to laugh at euery fooliſh toy: the poſteritie gaue the ſonne for that cauſe the name of *Philippius Agelaſtos* or without laughter.

I haue ſeene forraine Embaſſadours in the Queenes preſence laugh ſo diſſolutely at ſome rare paſtime or ſport that hath beene made there, that nothing in the world could worſe haue becomen them, and others

very wiſe men, whether it haue ben of ſome pleaſant humour and complexion, or for other default in the ſpleene, or for ill education or cuſtome, that could not vtter any graue and earneſt ſpeech without laughter, which part was greatly diſcommended in them.

And *Cicero* the wiſeſt of any Romane writers, thought it vncomely for a man to daunce: ſaying, *Saltantem ſobrium vidi neminem.* I neuer ſaw any man daunce that was ſober and in his right wits, but there by your leaue he failed, nor our young Courtiers will allow it, beſides that it is the moſt decent and comely demeanour of all exultations and reioycements of the hart, which is no leſſe naturall to man then to be wiſe or well learned, or ſober.

To tell you the decencies of a number of other behauiours, one might do it to pleaſe you with pretie reportes, but to the skilfull Courtiers it ſhalbe nothing neceſſary, for they know all by experience without learning. Yet ſome few remembraunces wee will make you of the moſt materiall, which our ſelues haue obſerued, and ſo make an end.

It is decent to be affable and curteous at meales and meetings, in open aſſemblies more ſolemne and ſtraunge, in place of authoritie and iudgement not familiar nor pleaſant, in counſell ſecret and ſad, in ordinary conferences eaſie and apert, in conuerſation ſimple, in capitulation ſubtill and miſtruſtfull, at mournings and burials ſad and ſorrowfull, in feaſts and bankets merry and ioyfull, in houſhold expence pinching and ſparing, in publicke entertainement ſpending and pompous. The Prince to be ſumptuous and magnificent, the priuate man liberall with moderation, a man to be in giuing free, in asking ſpare, in promiſe ſlow, in performance ſpeedy, in contract circumſpect but iuſt, in amitie ſincere, in ennimitie wily and cautelous [*dolus an virtus quis in hoſte requirit*, ſaith the Poet] and after the ſame rate euery ſort and maner of buſineſſe or affaire or action hath his decencie and vndecencie, either for the time or place or perſon or

ſome other circumſtaunce, as Prieſts to be ſober and ſad, a Preacher by his life to giue good example, a Iudge to be incorrupted, ſolitarie and vnacquainted with Courtiers or Courtly entertainements, and as the Philoſopher ſaith *Oportet iudicem eſſe rudem et ſimplicem*, without plaite or wrinkle, ſower in looke and churliſh in ſpeach, contrariwiſe a Courtly Gentleman to be loftie and curious in countenaunce, yet ſometimes a creeper, and a curry fauell with his ſuperiours.

And touching the perſon, we ſay it is comely for a man to be a lambe in the houſe, and a Lyon in the field, appointing the decencie of his qualitie by the place, by which reaſon alſo we limit the comely parts of a woman to conſiſt in foure points, that is to be a ſhrewe in the kitchin, a ſaint in the Church, an Angell at the bourd, and an Ape in the bed, as the Chronicle reportes by Miſtreſſe *Shore* paramour to king *Edward* the fourth.

Then alſo there is a decency in reſpect of the perſons with whom we do negotiate, as with the great perſonages his egals to be ſolemne and ſurly, with meaner men pleaſant and popular, ſtoute with the ſturdie and milde with the meek, which is a moſt decent conuerſation and not reprochfull or vnſeemely, as the prouerbe goeth, by thoſe that vſe the contrary, a Lyon among ſheepe and a ſheepe among Lyons.

Right ſo in negotiating with Princes we ought to ſeeke their fauour by humilitie and not by ſternneſſe, nor to trafficke with them by way of indent or condition, but frankly and by manner of ſubmiſſion to their wils, for Princes may be lead but not driuen, nor they are to be vanquiſht by allegation, but muſt be ſuffred to haue the victorie and be relented vnto: nor they are not to be chalenged for right or iuſtice, for that is a maner of accuſation: nor to be charged with their promiſes, for that is a kinde of condemnation: and at their requeſt we ought not to be hardly entreated but eaſily, for that is a ſigne of deffidence and miſtruſt in their bountie and gratitude: nor to recite

And yet in ſome Courts it is otherwiſe vſed, for in Spaine it is thought very vndecent for a Courtier to craue, ſuppoſing that it is the part of an importune: therefore the king of ordinarie calleth euery ſecond, third or fourth yere for his Checker roll, and beſtoweth his *mercedes* of his owne meere motion, and by diſcretion, according to euery mans merite and condition.

And in their commendable delights to be apt and accommodate, as if the Prince be geuen to hauking, hunting, riding of horſes. or playing vpon inſtruments, or any like exerciſe, the ſeruitour to be the ſame: and in their other appetites wherein the Prince would ſeeme an example of vertue, and would not miſlike to be egalled by others: in ſuch caſes it is decent their ſeruitours and ſubiects ſtudie to be like to them by imitation, as in wearing their haire long or ſhort, or in this or that ſort of apparrell, ſuch excepted as be only fitte for Princes and none els, which were vndecent for a meaner perſon to imitate or counterfet: ſo is it not comely to counterfet their voice, or looke, or any other geſtures that be not ordinary and naturall in euery common perſon: and therefore to go vpright, or ſpeake or looke aſſuredly, it is decent in euery man. But if the Prince haue an extraordinarie countenance or manner of ſpeech, or bearing of his body, that for a common ſeruitour to counterfet is not decent, and therefore it was miſliked in the Emperor *Nero*, and thought vncomely for him to counterfet *Alexander* the great, by holding his head a little awrie, and neerer toward the tone ſhoulder, becauſe it was not his owne naturall.

And in a Prince it is decent to goe ſlowly, and to march with leyſure, and with a certaine granditie rather than grauitie: as our ſoueraine Lady and miſtreſſe, the very image of maieſtie and magnificence, is accuſtomed to doe generally, vnleſſe it be when ſhe walketh apace for her pleaſure, or to catch her a heate in the colde mornings.

for that is ſigne of little reuerence and is a peece of a contempt.

And in gaming with a Prince it is decent to let him ſometimes win of purpoſe, to keepe him pleaſant, and neuer to refuſe his gift, for that is vndutifull: nor to forgiue him his loſſes, for that is arrogant: nor to giue him great gifts, for that is either inſolence or follie: nor to feaſt him with exceſſiue charge for that is both vaine and enuious, and therefore the wiſe Prince king *Henry* the ſeuenth her Maieſties grandfather, if his chaunce had bene to lye at any of his ſubiects houſes, or to paſſe moe meales then one, he that would take vpon him to defray the charge of his dyet, or of his officers and houſhold, he would be maruelouſly offended with it, ſaying what priuate ſubiect dare vndertake a Princes charge, or looke into the ſecret of his expence? Her Maieſtie hath bene knowne oftentimes to miſlike the ſuperfluous expence of her ſubiects beſtowed vpon her in times of her progreſſes.

Likewiſe in matter of aduiſe it is neither decent to flatter him for that is ſeruile, neither to be rough or plaine with him, for that is daungerous, but truly to Counſell and to admoniſh, grauely not greuouſly, ſincerely not ſourely: which was the part that ſo greatly commended *Cineas* Counſellour to king *Pirrhus*, who kept that decencie in all his perſwaſions, that he euer preuailed in aduice, and carried the king which way he would.

And in a Prince it is comely to giue vnasked, but in a ſubiect to aske vnbidden: for that firſt is ſigne of a bountifull mynde, this of a loyall and confident. But the ſubiect that craues not at his Princes hand, either he is of no deſert, or proud, or miſtruſtfull of his Princes goodneſſe: therefore king *Henry* th'eight to one that entreated him to remember one Sir *Anthony Rouſe* with ſome reward for that he had ſpent much and was an ill beggar: the king aunſwered (noting his inſolencie,) If he be aſhamed to begge, we are aſhamed to giue, and was neuertheleſſe one of the moſt liberall Princes of the world

of ſtrange ſpeeches, and ſuch as without any arte at al we ſhould vſe, and commonly do, euen by very nature without diſcipline. But more or leſſe aptly and decently, or ſcarcely, or aboundantly, or of this or that kind of figure, and one of vs more then another, according to the diſpoſition of our nature, conſtitution of the heart, and facilitie of each mans vtterance: ſo as we may conclude, that nature her ſelfe ſuggeſteth the figure in this or that forme: but arte aydeth the iudgement of his vſe and application, which geues me occaſion finally and for a full concluſion to this whole treatiſe, to enforme you in the next chapter how art ſhould be vſed in all reſpects, and ſpecially in this behalfe of language, and when the naturall is more commendable then the artificiall, and contrariwiſe.

CHAP. XXV.

That the good Poet or maker ought to diſſemble his arte, and in what caſes the artificiall is more commended then the naturall, and contrariwiſe.

Nd now (moſt excellent Queene) hauing largely ſaid of Poets and Poeſie, and about what matters they be employed: then of all the commended fourmes of Poemes, thirdly of metricall proportions, ſuch as do appertaine to our vulgar arte: and laſt of all ſet forth the poeticall ornament conſiſting chiefly in the beautie and gallantneſſe of his language and ſtile, and ſo haue apparelled him to our ſeeming, in all his gorgious habilliments, and pulling him firſt from the carte to the ſchoole, and from thence to the Court, and preferred him to your Maieſties ſeruice, in that place of great honour and magnificence to geue enterteinment to Princes, Ladies of honour, Gentlewomen and Gentlemen, and by his many moodes of skill, to ſerue the many humors of men thither haunting and reſorting, ſome by way of ſolace, ſome of ſerious aduiſe, and in matters aſwell profitable as pleaſant and honeſt. Wee haue in our humble conceit ſufficiently perfourmed

our promiſe or rather dutie to your Maieſtie in the deſcription of this arte, ſo alwaies as we leaue him not vnfurniſht of one peece that beſt beſeemes that place of any other, and may ſerue as a principall good leſſon for al good makers to beare continually in mind, in the vſage of this ſcience: which is, that being now lately become a Courtier he ſhew not himſelf a craftsman, and merit to be diſgraded, and with ſcorne ſent back againe to the ſhop, or other place of his firſt facultie and calling, but that ſo wiſely and diſcreetly he behaue himſelfe as he may worthily retaine the credit of his place, and profeſſion of a very Courtier, which is in plaine termes, cunningly to be able to diſſemble. But (if it pleaſe your Maieſtie) may it not ſeeme inough for a Courtier to know how to weare a fether, and ſet his cappe a flaunt, his chaine *en echarpe*, a ſtraight buskin *al ingleſſe*, a looſe *alo Turqueſque*, the cape *alla Spaniola*, the breech a *la Françoiſe*, and by twentie manner of new faſhioned garments to diſguiſe his body, and his face with as many countenances, whereof it ſeemes there be many that make a very arte, and ſtudie who can ſhew himſelfe moſt fine, I will not ſay moſt fooliſh and ridiculous? or perhaps rather that he could diſſemble his conceits as well as his countenances, ſo as he neuer ſpeake as he thinkes, or thinke as he ſpeaks, and that in any matter of importance his words and his meaning very ſeldome meete: for ſo as I remember it was concluded by vs ſetting foorth the figure *Allegoria*, which therefore not impertinently we call the Courtier or figure of faire ſemblant, or is it not perchance more requiſite our courtly Poet do diſſemble not onely his countenances and conceits, but alſo all his ordinary actions of behauiour, or the moſt part of them, whereby the better to winne his purpoſes and good aduantages, as now and then to haue a iourney or ſickneſſe in his ſleeue, thereby to ſhake of other importunities of greater conſequence, as they vſe their pilgrimages in Fraunce, the Diet in Spaine, the baines in Italy? and when a man is whole to fume

himſelfe ſicke to ſhunne the buſineſſe in Court, entertaine time and eaſe at home, to ſalue offen without diſcredite, to win purpoſes by mediation abſence, which their preſence would eyther impeach ton greatly preferre, to harken after the popula opinions and ſpeech, to entend to their more priva ſolaces, to practize more deepely both at leaſure an libertie, and when any publique affaire or other attem and counſaile of theirs hath not receaued good ſu ceſſe, to auoid therby the Princes preſent reproofe, coole their chollers by abſence, to winne remorſe lamentable reports, and reconciliation by friends in treatie. Finally by ſequeſtring themſelues for a tim fro the Court, to be able the freelier and cleerer t diſcerne the factions and ſtate of the Court and of a the world beſides, no leſſe then doth the looker on o beholder of a game better ſee into all points of auaun-tage, then the player himſelfe? and in diſſembling o diſeaſes which I pray you? for I haue obſerued it in the Court of Fraunce, not a burning ſeuer or a pluriſie or a palſie, or the hpdropick and ſwelling gowte, o any other like diſeaſe, for if they be ſuch as may be either eaſily diſcerned or quickly cured, they be ill to diſſemble and doo halfe handſomly ſerue the turne.

But it muſt be either a dry dropſie, or a megrim o letarge, or a fiſtule *in ano*, or ſome ſuch other ſecre diſeaſe, as the common conuerſant can hardly dif couer, and the Phiſition either not ſpeedily heale, o not honeſtly bewray? of which infirmities the ſcoffing *Paſquil* wrote, *Vlcus veſicæ renum dolor in pene ſcirrus* Or as I haue ſeene in diuers places where many make themſelues hart whole, when in deede they are ful ſicke, bearing it ſtoutly out to the hazard of their health, rather then they would be ſuſpected of any lothſome infirmity, which might inhibit them from the Princes preſence, or enterteinment of the ladies. O as ſome other do to beare a port of ſtate and plentie when they haue neither penny nor poſſeſſion, tha they may not ſeeme to droope, and be reiected a

unworthy or insufficient for the greater seruices, or to be pitied for their pouertie, which they hold for a marueilous disgrace, as did the poore Squire of Castile, who had rather dine with a sheepes head at home and drinke a cruse of water to it, then to haue a good dinner giuen him by his friend who was nothing ignorant of his pouertie. Or as others do to make wise they be poore when they be riche, to shunne thereby the publicke charges and vocations, for men are not now a dayes (specially in states of *Oligarchie* as the most in our age) called somuch for their wisedome as for their wealth, also to auoyde enuie of neighbours or bountie in conuersation, for whosoeuer is reputed rich cannot without reproch, but be either a lender or a spender. Or as others do to seeme very busie when they haue nothing to doo, and yet will make themselues so occupied and ouerladen in the Princes affaires, as it is a great matter to haue a couple of wordes with them, when notwithstanding they lye sleeping on their beds all an after noone, or sit solemnly at cardes in their chambers, or enterteyning of the Dames, or laughing and gibing with their familiars foure houres by the clocke, whiles the poore suter desirous of his dispatch is aunswered by some Secretarie or page *il fault attendre, Monsieur* is dispatching the kings businesse into Languedock, Prouence, Piemont, a common phrase with the Secretaries of France. Or as I haue obserued in many of the Princes Courts of Italie, to seeme idle when they be earnestly occupied and entend to nothing but mischieuous practizes, and do busily negotiat by coulor of otiation. Or as others of them that go ordinarily to Church and neuer pray to winne an opinion of holinesse: or pray still apace, but neuer do good deede, and geue a begger a penny and spend a pound on a harlot, to speake faire to a mans face, and foule behinde his backe, to set him at his trencher and yet sit on his skirts for so we vse to say by a fayned friend, then also to be rough and churlish in speach and apparance, but inwardly affectionate and fauouring,

as I haue ſene of the greateſt podeſtates and
iudges and Preſidentes of Parliament in Fraunc
Theſe and many ſuch like diſguiſings do we
mans behauiour, and ſpecially in the Courtiers
raine Countreyes, where in my youth I was brou
and very well obſerued their maner of life and c
ſation, for of mine owne Countrey I haue not m
great experience. Which parts, neuertheleſſe, w
not now in our Engliſh maker, becauſe we haue
him the name of an honeſt man, and not of an
crite: and therefore leauing theſe manner of d
lations to all baſe-minded men, and of vile nat
miſterie, we doe allow our Courtly Poet to be
ſembler only in the ſubtilties of his arte: that is,
he is moſt artificiall, ſo to diſguiſe and cloake i
may not appeare, nor ſeeme to proceede from h
any ſtudie or trade of rules, but to be his na
nor ſo euidently to be deſcried, as euery ladd
reades him ſhall ſay he is a good ſcholler, bu
rather haue him to know his arte well, and lit
vſe it.

And yet peraduenture in all points it may not
taken, but in ſuch onely as may diſcouer his gro
or his ignorance by ſome ſchollerly affectation:
thing is very irkeſome to all men of good traynin
ſpecially to Courtiers. And yet for all that our
may not be in all caſes reſtrayned, but that he ma
vſe, and alſo manifeſt his arte to his great praiſe
need no more be aſhamed thereof, than a ſhomal
haue made a cleanly ſhoe, or a Carpenter to
buylt a faire houſe. Therefore to diſcuſſe and
this point ſomewhat cleerer, to weete, where arte
to appeare, and where not, and when the natu
more commendable than the artificiall in any hu
action or workmanſhip, we wil examine it furth
this diſtinction.

In ſome caſes we ſay arte is an ayde and coa
to nature, and a furtherer of her actions to good
or peraduenture a meane to ſupply her wants, b

forcing the cauſes wherein ſhee is impotent and defectiue, as doth the arte of phiſicke, by helping the naturall concoction, retention, diſtribution, expulſion, and other vertues, in a weake and vnhealthie bodie. Or as the good gardiner ſeaſons his ſoyle by ſundrie ſorts of compoſt: as mucke or marle, clay or ſande, and many times by bloud, or lees of oyle or wine, or ſtale, or perchaunce with more coſtly drugs: and waters his plants, and weedes his herbes or floures, and prunes his branches, and vnleaues his boughes to let in the ſunne: and twentie other waies cheriſheth them, and cureth their infirmities, and ſo makes that neuer, or very ſeldome any of them miſcarry, but bring foorth their flours and fruites in ſeaſon. And in both theſe caſes it is no ſmal praiſe for the Phiſition and Gardiner to be called good and cunning artificers.

In another reſpect arte is not only an aide and coadiutor to nature in all her actions, but an alterer of them, and in ſome ſort a ſurmounter of her skill, ſo as by meanes of it her owne effects ſhall appeare more beautifull or ſtraunge and miraculous, as in both caſes before remembred. The Phiſition by the cordials hee will geue his patient, ſhall be able not onely to reſtore the decayed ſpirites of man, and render him health, but alſo to prolong the terme of his life many yeares ouer and aboue the ſtint of his firſt and naturall conſtitution. And the Gardiner by his arte will not onely make an herbe, or flowr, or fruite, come forth in his ſeaſon without impediment, but alſo will embelliſh the ſame in vertue, ſhape, odour and taſte, that nature of her ſelfe woulde neuer haue done: as to make ſingle gillifloure, or marigold, or daiſie, double: and the white roſe, redde, yellow, or carnation, a bitter mellon ſweete, a ſweete apple, ſoure, a plumme or cherrie without a ſtone, a peare without core or kernell, a goord or coucumber like to a horne, or any other figure he will: any of which things nature could not doe without mans help and arte. Theſe actions alſo are moſt ſingular, when they be moſt artificiall.

In another reſpect, we ſay arte is neither an aide nor a ſurmounter, but onely a bare immitatour of natures works, following and counterfeyting her actions and effects, as the Marmeſot doth many countenances and geſtures of man, of which ſorte are the artes of painting and keruing, whereof one repreſents the naturall by light colour and ſhadow in the ſuperficiall or flat, the other in a body maſſiſe expreſſing the full and emptie, euen, extant, rabbated, hollow, or whatſoeuer other figure and paſſion of quantitie. So alſo the Alchimiſt counterfeits gold, ſiluer, and all other mettals, the Lapidarie pearles and pretious ſtones by glaſſe and other ſubſtances falſified, and ſophiſticate by arte. Theſe men alſo be praiſed for their craft, and their credit is nothing empayred, to ſay that their concluſions and effects are very artificiall. Finally in another reſpect arte is as it were an encountrer and contrary to nature, producing effects neither like to hers, nor by participation with her operations, nor by imitation of her paternes, but makes things and produceth effects altogether ſtrange and diuerſe, and of ſuch forme and qualitie (nature alwaies ſupplying ſtuffe) as ſhe neuer would nor could haue done of her ſelfe, as the carpenter that builds a houſe, the ioyner that makes a table or a bedſtead, the tailor a garment, the Smith a locke or a key, and a number of like, in which caſe the workman gaineth reputation by his arte, and praiſe when it is beſt expreſſed and moſt apparant, and moſt ſtudiouſly. Man alſo in all his actions that be not altogether naturall, but are gotten by ſtudy and diſcipline or exercife, as to daunce by meaſures, to ſing by note, to play on the lute, and ſuch like, it is a praiſe to be ſaid an artificiall dauncer, ſinger, and player on inſtruments, becauſe they be not exactly knowne or done, but by rules and precepts or teaching of ſchoolemaſters. But in ſuch actions as be ſo naturall and proper to man, as he may become excellent therein without any arte or imitation at all, (cuſtome and exercife excepted, which are requiſite to euery action not numbred

among the vitall or animal) and wherein nature ſhould ſeeme to do amiſſe, and man ſuffer reproch to be found deſtitute of them: in thoſe to ſhew himſelfe rather artificiall then naturall, were no leſſe to be laughed at, then for one that can ſee well inough, to vſe a paire of ſpectacles, or not to heare but by a trunke put to his eare, nor feele without a paire of ennealed glooues, which things in deede helpe an infirme ſence, but annoy the perfit, and therefore ſhewing a diſabilitie naturall mooue rather to ſcorne then commendation, and to pitie ſooner then to prayſe. But what elſe is language and vtterance, and diſcourſe and perſuaſion, and argument in man, then the vertues of a well conſtitute body and minde, little leſſe naturall then his very ſenſuall actions, ſauing that the one is perfited by nature at once, the other not without exerciſe and iteration? Peraduenture alſo it wilbe granted that a man ſees better and diſcernes more brimly his collours, and heares and feeles more exactly by vſe and often hearing and feeling and ſeing, and though it be better to ſee with ſpectacles then not to ſee at all, yet is their praiſe not egall nor in any mans iudgement comparable: no more is that which a Poet makes by arte and precepts rather then by naturall inſtinct: and that which he doth by long meditation rather then by a ſuddaine inſpiration, or with great pleaſure and facillitie then hardly (and as they are woont to ſay) in ſpite of Nature or Minerua, then which nothing can be more irkſome or ridiculous.

And yet I am not ignorant that there be artes and methodes both to ſpeake and to perſwade and alſo to diſpute, and by which the naturall is in ſome ſorte relieued, as th'eye by his ſpectacle, I ſay relieued in his imperfection, but not made more perfit then the naturall, in which reſpect I call thoſe artes of Grammer, *Logicke*, and *Rhetorick* not bare imitations, as the painter or keruers craft and worke in a forraine ſubiect viz. a liuely purtraite in his table of wood, but by long and ſtudious obſeruation rather a repetition or

reminiſcens naturall, reduced into perfection, and made prompt by vſe and exerciſe. And ſo whatſoeuer a mans ſpeakes or perſwades he doth it not by imitation artificially, but by obſeruation naturally (though one follow another) becauſe it is both the ſame and the like that nature doth ſuggeſt: but if a popingay ſpeake, ſhe doth it by imitation of mans voyce artificially and not naturally being the like, but not the ſame that nature doth ſuggeſt to man. But now becauſe our maker or Poet is to play many parts and not one alone, as firſt to deuiſe his plat or ſubiect, then to faſhion his poeme, thirdly to vſe his metricall proportions, and laſt of all to vtter with pleaſure and delight, which reſtes in his maner of language and ſtile as hath bene ſaid, whereof the many moodes and ſtraunge phraſes are called figures, it is not altogether with him as with the craſts man, nor altogether otherwiſe then with the crafts man, for in that he vſeth his metricall proportions by appointed and harmonicall meaſures and diſtaunces, he is like the Carpenter or Ioyner, for borrowing their tymber and ſtuffe of nature, they appoint and order it by art otherwiſe then nature would doe, and worke effects in apparance contrary to hers. Alſo in that which the Poet ſpeakes or reports of another mans tale or doings, as *Homer* of *Priamus* or *Vliſſes*, he is as the painter or keruer that worke by imitation and repreſentation in a forrein ſubiect, in that he ſpeakes figuratiuely, or argues ſubtillie, or perſwades copiouſly and vehemently, he doth as the cunning gardiner that vſing nature as a coadiutor, furders her concluſions and many times makes her effectes more abſolute and ſtraunge. But for that in our maker or Poet, which reſtes onely in deuiſe and iſſues from an excellent ſharpe and quick inuention, holpen by a cleare and bright phantaſie and imagination, he is not as the painter to counterfaite the naturall by the like effects and not the ſame, nor as the gardiner aiding nature to worke both the ſame and the like, nor as the Carpen-

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and alſo in euen or rough ground, that he made the whole aſſemblie wonder at him. Quoth Plato being a graue perſonage, verely in myne opinion this man ſhould be vtterly vnfit for any ſeruice of greater importance then to driue a Coche. It is a great pitie that ſo prettie a fellow, had not occupied his braynes in ſtudies of more conſequence. Now I pray God it be not thought ſo of me in deſcribing the toyes of this our vulgar art. But when I conſider how euery thing hath his eſtimation by opportunitie, and that it was but the ſtudie of my yonger yeares in which vanitie raigned. Alſo that I write to the pleaſure of a Lady and a moſt gratious Queene, and neither to Prieſtes nor to Prophetes or Philoſophers. Beſides finding by experience, that many times idleneſſe is leſſe harmefull then vnprofitable occupation, dayly ſeeing how theſe great aſpiring mynds and ambitious heads of the world ſeriouſly ſearching to deale in matters of ſtate, be often times ſo buſie and earneſt that they were better be vnoccupied, and peraduenture altogether idle, I preſume ſo much vpon your Maieſties moſt milde and gracious iudgement howſoeuer you conceiue of myne abilitie to any better or greater ſeruice, that yet in this attempt ye wil allow of my loyall and good intent alwayes endeuouring to do your Maieſtie the beſt and greateſt of thoſe ſeruices I can.

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